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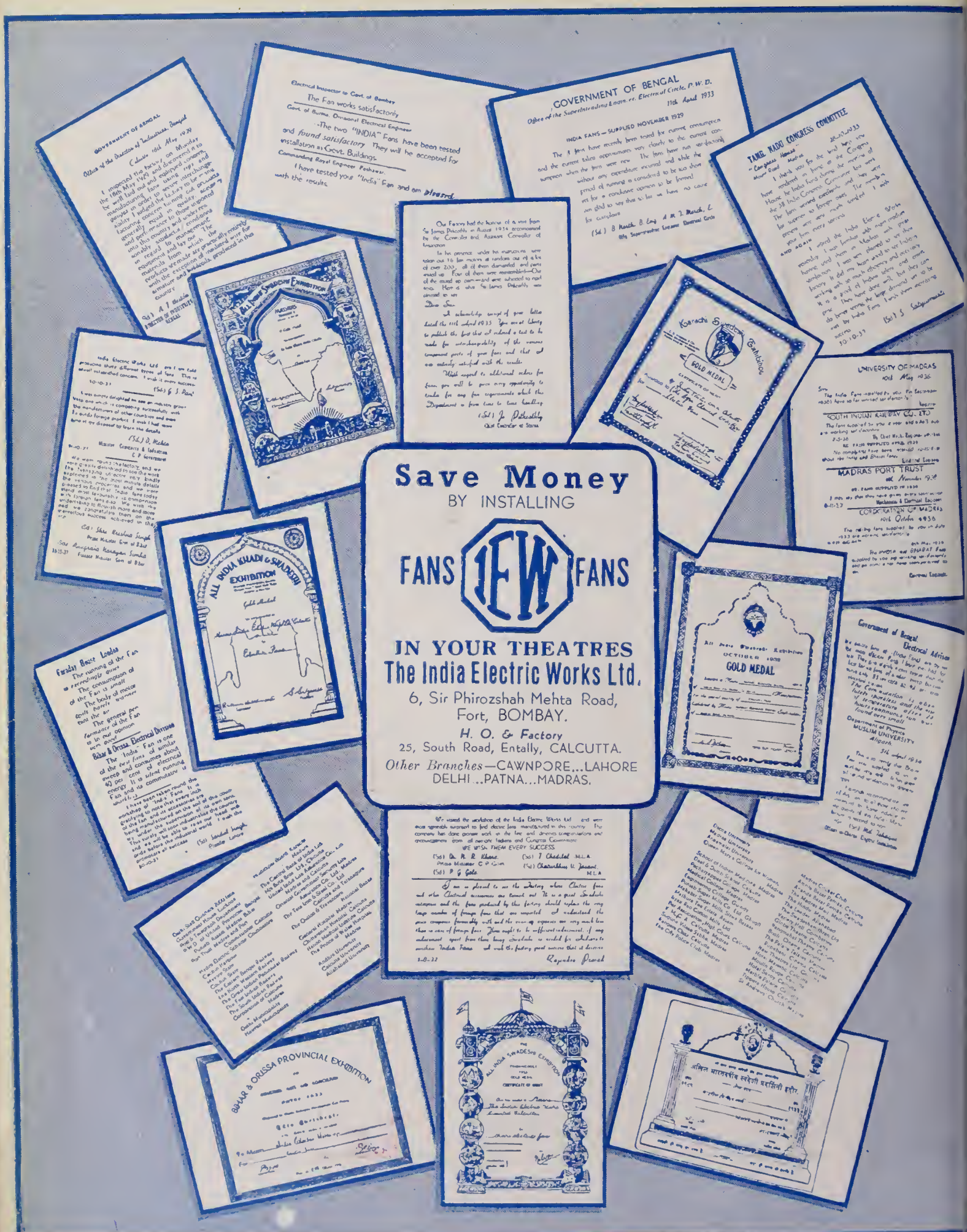
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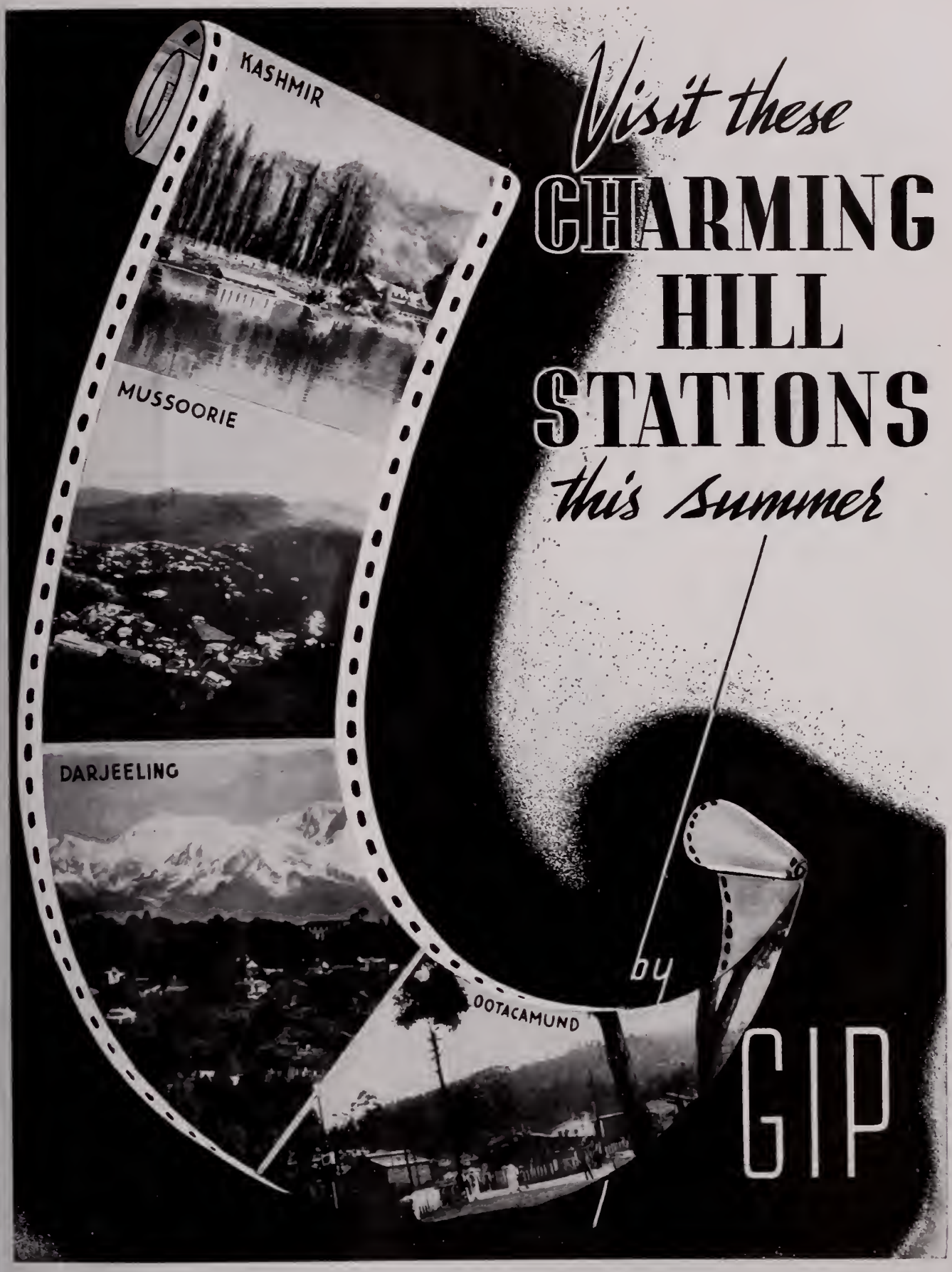

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Editor: **BABURAO PATEL**

Vol. 6 APRIL 1940 No. 4

Crying For New Stories

Every studio in India is crying for better and more stories. And yet when stories are sent to several studios, they are rejected unceremoniously even without a perusal.

The Indian producer is a queer bird. You can't sell him a story without personal contact. He doesn't even give a chance to the story writer to develop a personal contact as the producer, like the great Moghul, chooses to remain exclusive. His social circle is composed of personal friends who have nothing to do with the film trade and of sooth sayers in the film trade who praise every product of the producer.

And yet the grim fact remains that the film industry needs better stories for the future. In the preliminary stages, a good story is a 100 per cent guarantee of the success of the producer's plans. Later on, when the picture is released, the story has still taken over 60 per cent. responsibility for its success.

We can't change the producers. The same men have been there for the last twenty five years. In time to come they will realise that to live for twenty five years more they will need better stories from new authors. They will then buy well. Let us, therefore, prepare our amateur writers by informing them of the essentials of a good screen story.

In the screen story the idea and the plot are two different things. The idea is the germ, the

plot is its damage. It is the writer's job to weave the story idea into a forceful and presentable plot.

But unless the writer has a peculiar plot sense, he can never write stories for the screen. The film plot may be built from character traits, from a certain set of circumstances or from an event, but it must have more situations than an ordinary magazine story and situations that can be picturized and not merely recited in words. The most important thing in plot building is its emotional content. Unless the writer decides in advance what emotion he wishes to create in the audience, he can never give a logical explanation of its cause and effect.

Story-writing for the screen is a long and laborious study and can't be taught in a single article. Each writer develops his own individual technique and follows his own plan of story development. What we wish to point out is the scope of several plots which would be acceptable for the screen.

A careful research and analysis of the stories that achieved success during the lats 10 years suggest nearly 22 variations of the film plot.

1. **"The Urge To Success".** This theme symbolised in the story of "Jack and the Beanstalk" has been popular with the audiences for a long time. Its modern parallel is found in the struggles of a small, straight-forward and ambitious man fighting against gangs and syndicates, or against poverty ultimately, to succeed with a triumph. The secondary urge is often a romantic interest in a girl. A feminine version of this plot is the story of the Cindrella. "Small Town Girl" a popular American picture is a fine example of this type.

Jamuna in "Zindagi" a New Theatres' picture.

2. **"The Prodigal Son."** This theme is popular with families as almost every second family in India has a prodigal son. He leaves his home and takes to gay life, comes to grief but ultimately returns home to fall into the waiting arms of his family.

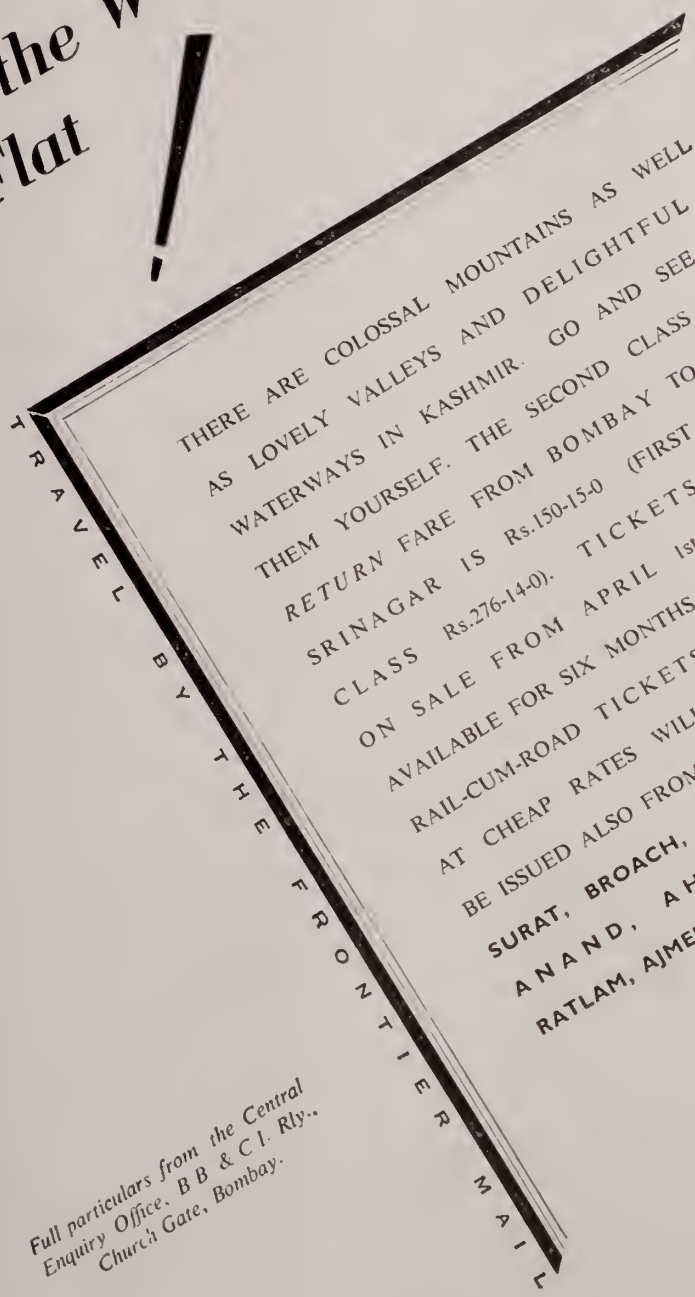
3. **"The Sacrifice".** Sacrifice in any form has always appealed to the sentimental Indian mind, be it of a father, mother, sister, brother, sweetheart or friend. A popular one is that of the waiting wife for her erring husband. But in building these plots care must be taken not to be too sentimental and too realistic for, at that stage a picture stops entertaining. "Zamana" is a fitting example of the traditional sacrifice plot for Indians.

4. **"The Love Motif".** This was the first theme the screen adopted. It was easy and it was universal. People did not need many explanations. They filled up the blanks with their own imagination. But the love theme need not necessarily centre round the relations between the two sexes. It can be a mother's love for the child as in "Stella Dallas", or love between two brothers as in "Beau Geste." It can be grim and passionate without being sexy and offensive. As this pattern is only too familiar to the audiences, it is always better to be merely suggestive in building up the situations of such plots.

5. **"The Adventure."** Our producers call such plots thrillers. These plots are generally thrown into a background of our native states, a bad minister is created and either ambition for power or lust for a princess is shown as the motivating force. Generally the presentation is very crude. But real adventure stories like "Captain Blood" and "Robin Hood" have always thrilled millions of people all over the world. "Amar Jyoti" in India is a good example of this class.

(Contd. on page 9)

Some people say that the World is Flat !



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SAGAR PRODUCTION

At:

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MITRA

(*Contd. from page 6*)

6. **"The Eternal Triangle".** It is a popular phrase with all producers. It is either two men and one girl or two girls and one man. Between these two ends there is the whole life story of Adam and Eve to be told. Some tell it well—others blunder. Ernst Lubitsch's "Design For Living" fulfills all the demands of this plot for screen purposes.

7. **"Reformation of Character".** Pictures have come to the screen where a hero who has taken to drinking and gambling in disappointment suddenly reforms and becomes an ideal husband or father. This, "his better self" angle has been too often exploited in our films. It is imossible to depict the full story of a complete regeneration of a human being in two hours, but the reformation must be consistent and must have strong and sufficient motivation to convince the audience. There is a great scope in this plot e.g., a bad woman may become a good mother for her child; a crook may become honest; a "hard nut" may acquire more humanity; a fleecing zamindar may become charitable etc.

8. **"Domestic Relations."** This section again presents a variety of plots to the writer. This plot pattern is of tremendous interest to the women. Step-mother plots, mother-in-law triangles, joint family squabbles, husband and wife differences, family traditions and status, there are numerous broader and finer aspects of this theme on which screen stories can be written. "Kulvadhu" (Daughter-in-law) was a good example of this plan of plot building.

9. **"The Didactic Plot:"** Directors like Shantaram and Barua would love to meet a man who wrote a story on this plan. In a didactic plot the author undertakes to depict life as he thinks it should be. And for doing this he makes use of realism very often only to debunk it with his idealism.

A marvellous example of this design for plot is "Admi", Prabhat's recent Award Winner for 1939.

10. **"Crime Plots:"** "Adventures of Sherlock Holmes" or "Charlie Chan Goes to the Races" or "The Informer", these are the stories that are produced with crime as a background and punishment as the intention. Our present day crime stories are however all crime and no punishment.

11. **"Stories of Phantasy:"** This class consists of magic, mythology and folklore. Some of the outstanding successes have been "Maya Machhindra" "King of Ayodhya" "Tukaram," "Tulsidrat" "King of Ayodhya" "Tukaram", "Tulsi-the following: devotion, superstition, illusion, loyalty, duty, religion, etc.

12. **"Vengeance".** The success of "The Count of Monte Cristo" made several producers plan their productions on this design. There are numerous plots to meet this aspect of the human emotions.

13. **"Historical".** In a country like India, rich in historical traditions, a thousand plots are available to the writer of historical screen plays. The exploits of Shivaji have been so many times shown on the screen, that it would be better for the producers to give Shivaji a little rest. There are other heroes right from Manu to Mahatma Gandhi, who have made history.

14. **"Relation to Society".** An idealist, or a radical, or an unconventional woman is often the piece-de-resistance of a plot in this sphere. "Chaya" was a good example of this theme.

15. **"Revelation of Real Character."** This theme offers a wide canvas to paint several de-

She is the "goods" and he is a broker in "Ardhangi" a Huns Picture featuring Baburao Pendharkar and Leela Chitnis.

signs in life's multi-colours. The cad usually does a heroic act atones for his past life in a plot like this. The feminine variant is the famous "Magdalene" plot in which the final sacrifice for love makes up for the past immorality.

16. **"Socialist Themes"**: Recently our screen has been flooded with socialist slants on capitalism. These themes have a partial appeal and are dangerous to handle. If not cleverly handled, they ridicule the poor and create a bad audience reaction. A good example of this theme is S. H. Manto's "Mud".

17. **"Justice"**: Ever popular with the top dogs and the under dogs, this design for a screen story also appeals to the average producer. Not that the producers or the top dogs believe in it but they all like to imagine justice in theory. An eminent success of this justice idea is "Pukar" which has made several box-office records in India.

18. **"Racial Conflict:"** Better known as communalism in India, these plots invariably seek support in historical incidents, which are twisted to make a photoplay. Generally they are not handled skilfully but presented with a bias with the result that we get pictures like "Ghazi Salahuddin" "Bhagwa Zenda", "Charge of the Light Brigade," "The Drum" and "Gunga Din."

19. **"Religion."** A dangerous ground for plot building, it has often been used by producers in the too familiar garb of mythology. "Gopal Krishna" is a good example of the story and the sentiment balanced.

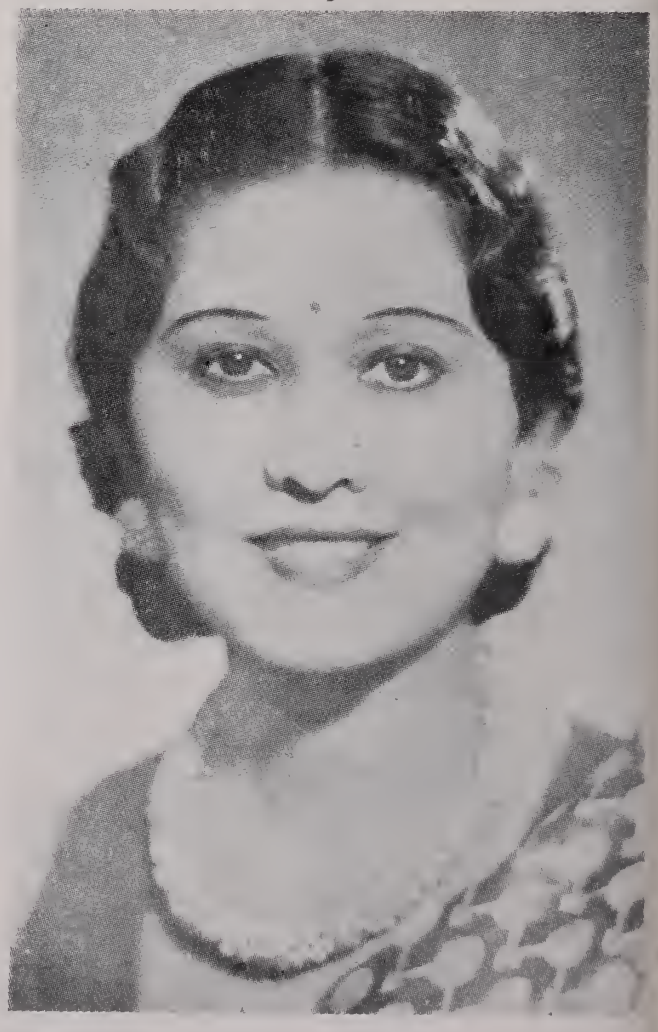
20. **"Biography"**. The unique success of "Louis Pasteur" and "Emil Zola," has made the biographical photoplay popular. However, for a biographical plot to be successful, the choice of subject is most imortant. The world is only interested in such subjects from a humanitarian and democratic points of view. The activities of the hero must therefore have a general human appeal.

21. **"The Comedy"**: The comedy element in picture making has a vital importance in entertaining people. Clever producers bracket instruction with humour, which is often a satire on the existing plan of things. "Ardhangi" produced by Huns Pictures is an eminent example. It should however be noted that writing a comedy for the screen is an infinitely difficult job.

22. **"Topical Plots."** War dramas like "All Quiet on the Western Front" are topical plots. A story on civil disobedience in India will soon be topical plot with Mahatma Gandhi seriously thinking of launching his satyagraha movement.

Here is in short a scope of subjects, new writers may like to know. And remember the producers are still crying for new stories and while refusing to recognize new material, they will still keep on crying.

It is for the writers to get them.



Does she look hungry? And she is in "Kum Kum The Dancer" a Sagar picture in which Sadhona Bose gives an appetite to many.

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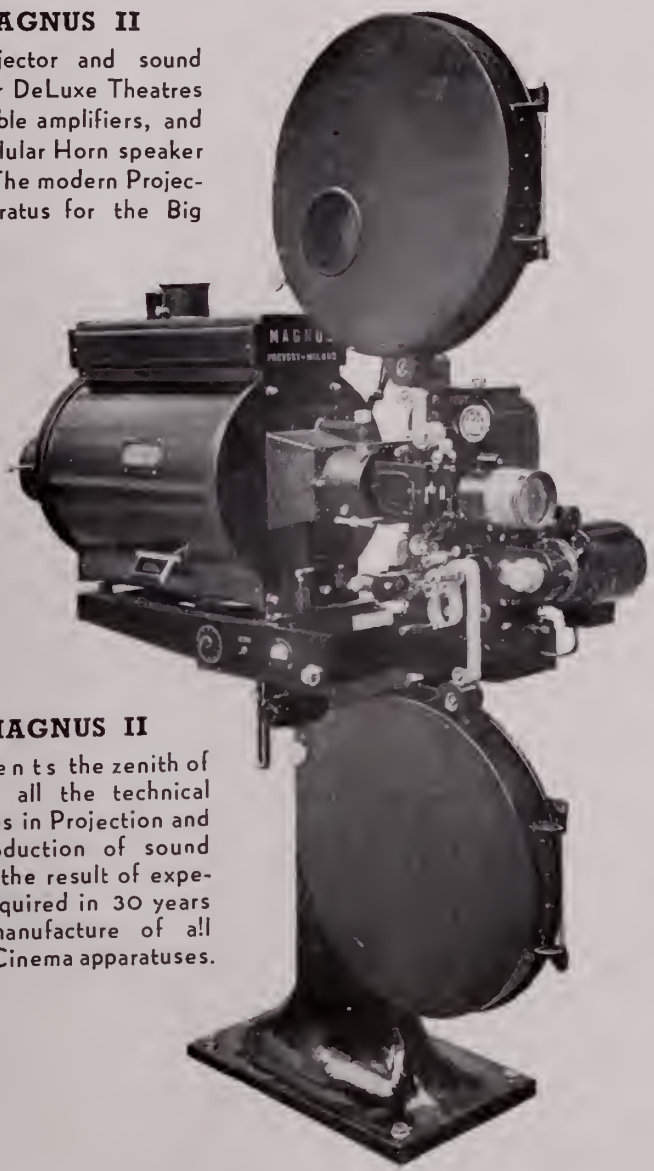

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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

MORE ABOUT MODY!

Best of intentions are often misunderstood. When "filmindia" first wrote about Sohrab Mody and his being the President of Film Artistes Association of India it only gave an expression to the polite murmurs of several leading artistes and the eloquent silence of the lesser ones.

It has been an open secret that several artistes have long since been dissatisfied with the choice of Sohrab Mody as the president of the film artistes. They have nothing against Sohrab Mody personally. Nor has "filmindia." We still think that in the matter of business integrity and personal character, few producers can be compared with Sohrab Mody. But after all said and done, Sohrab Mody remains a producer and cannot become an artiste. We would welcome his selection as the president of the Producers' Association but we certainly would not approve of his presumptions in guiding the destinies of the artistes.

Like other docile creatures of fortune, the artistes or rather the Executive Committee of the Artistes' Association passed the following resolution in a recent meeting:

"Resolved that the Executive Committee of the F. A. A. I. makes a note of the paragraph appearing in the February issue of "filmindia" edited by Mr. Baburao Patel (who is also the President of the Film Journalists' Association of India) regarding the alleged discontent appearing among members of the F. A. A. I. in having as their president an artiste who is also a producer (Mr. Sohrab Mody): This committee takes this opportunity to make an emphatic assertion of its faith in its present President and hopes that responsible journalists will co-operate with the F. A. A. I. in its programme of constructive work rather than initiate differences where they do not exist."

We certainly appreciate the spirit that inspires this resolution but we still question its principle. Apart from the fact of the resolution being ultra virtuous, it is also ultra vires.

The President is elected by the general body of members at the Annual General meeting. Any vote. therefore, either of confidence or of censure regarding the President's conduct of affairs, has to be passed by all the members of an Association in a general meeting. The Executive Commitee is not authorised to reiterate its confidence in the president for the simple reason that the members of the Executive Committee are subsidiary units intended to help the President to conduct the affairs of the Association.

While it is obvious that the said resolution as passed by the Executive Committee is ultra vires and therefore invalid, it proves our previous statement "that the smaller artistes even suspect their higher paid leaders of a moral sabotage when a producer is thrust upon them as the president of a body that is essentially composed of workers" ("filmindia March '40 issue.)

What we would like to know is whether the numerous other members of the Artistes' Association were even informed when the members of the Executive Committee—all highly paid artistes—passed the "confidence" resolution! Or is it a "confidence" trick?

When "filmindia" first took up this matter, our only intention was to guide the progress of the Film Artistes' Association, on the right lines in future, especially so because, the general elections were near. We feel that a person of the experience and status of Durgabai Khote should be the next president of the artistes and that Sohrab Mody, however, sincere his feelings for the workers should not stand as a candidate for re-election.

We would however strongly support Sohrab Mody as the president of the producers. And that is where he belongs.

POLITENESS SELLS BETTER

I still doubt whether American distributors really know so much about selling pictures as they claim to do, though I keep on hearing a continuous brag about their efforts—from themselves and their publicity managers.

This observation has become necessary because recently when the R. K. O. gave a press show to launch "The Hunchback of Notre Dame" in Bombay their local distributors seemed to lack the courtesy to invite certain important film journalists for the show.

It would be interesting to know why such an insidious discrimination was made forgetting the fact that R. K. O. has produced the film to be sold.

Leon Britton, the Far East manager of R. K. O. should do a bit of explaining as the press show was chaperoned by him personally. And quite openly "he

(Contd. on page 15)

"ZINDAGI" BECOMES
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Latest social super. . . .

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★

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&
Photography:
P. C. Barua

●

Music:
Punkaj Mullick.

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Starring:
The Inimitable trio of 'Devadas.'
SAIGAL, JAMUNA
Paharl Sanyal, Nemo, Ashalata
(A new find)

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Drawing full houses at
MINERVA TALKIES
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(*Contd. from page 13*)

hoped that when the time came for the press to review the film they would remember the good points of the picture."

What Leon should remember is that it doesn't need a lunch to praise a picture directed by William Dieterlie. Dieterlie is easily the most popular Hollywood director in India and as is expected from a great artist he has made "The Hunchback" a good picture.

What, however, the R. K. O. distributors in India should learn is a little politeness from George Schaeffer the R. K. O. Chief in Hollywood. George Schaeffer's production efforts need a better break than he is getting now from his own men In India.

Does it cost money to be polite?

WANTED NEW FACES

Very few people perhaps know that Director Shantaram of Prabhat is looking out for new talent for his new pictures. Here is an oportunity for our screen conscious educated boys and girls to embark on a new career in which salaries range from three hundred rupees to three thousand a month.

While earning all that money they also get the satisfaction of serving Art. Our film industry has already a large number of well educated persons employed in its different departments. Some more will drive out what little uneducated element we have and help us to expand the market.

Will the College boys and girls read this?

THE BRONZE MEDAL THAT BURNS HEARTS

At last the much discussed and keenly awaited Best Picture Award of the Film Journalists' Association of India was declared last month.

Prabhat's "Admi" won the Bronze Medal as the Best Picture of 1939 and "Bari Didi", "Achhut" and "Kangan" were highly commended in order of their merits.

To some it was a sad disappointment not to find their pictures figuring in the poll, though some of these pictures have been huge successes at the box-offices. That is just the point, that the box-office success of a picture is entirely ignored in the Blind Ballot organized by the journalists.

The journalists arrive at their decision with the following points in view:

(1) Correct reproduction and interpretation of life and culture.

(2) A healthy and progressive outlook on social problems.

(3) Proper direction and technical excellence.

(4) Histrionic performances of the chief artistes as seen in the pictures.

(5) Story, scenario and dialogue.

(6) Any original feature.

So when a picture wins the coveted Bronze Medal it has naturally earned the highest marks in all these points. And the voting is done by the Blind Ballot method thereby eliminating every chance of one voter influencing another. "Admi" must be a great picture to pass this acid test.

What amuses me, however, is the stupidity of some "writers" from the North insisting on mere box-office hits getting the award. Is it an Award of intellectuals or of fools?

THE SAME OLD STORY!

One of the constant cruelties practised on the long suffering audience is the exhibition of advertisement slides and film trailers.

Those who pay for the tickets don't pay to see the slides and the trailers, which one cannot escape, being cleverly sandwiched in the main programme.

This problem is rather acute in the theatres controlled by the Western India Theatres Ltd. They have the Excelsior, the Empire, the Krishna, the Central, the Minerva and the West End under their control. Seeing "Zindagi" the other day at the Minerva, I knew that "Chang" was playing at the Excelsior; "Notre Dame" was running at the Empire; an awfully hideous trailer announced the screening of "Naked Truth" at the Krishna; half a dozen slides proclaimed "Ardhangi" at West End; a few more slides imparted the secret of "Gorakhnath" at the Central, and to top the misery came the internally long trailer of "Defeat" a Minerva picture which may take months to make an appearance on the screen.

All this naturally took a little over half an hour and thus the time allowed to the theatres for cleaning up between the shows was eaten up. The old practice of letting out the people by one side and letting in from the other is again in practice at the Minerva, the West End and other theatres.

It now seems certain that the authorities are not serious about enforcing this rule in the interest of public health.

Unless these unsavoury side dishes are stopped by compulsion, the programmes will never fit within the time limitation prescribed by law.

To expect the cinema owners to make a courteous concession to their patrons by sacrificing these side earnings is something next to the impossible. Politeness is not their forte.

THE PICTURE YOU MUST NOT MISS!

"ARDHANGI" (Better Half or Ghar-Ki Rani) produced by Huns Pictures, Kolhapur, and featuring Leela Chitnis, Meenaxi, Baburao Pendharkar, Winayak and Damuana Malvanker— now running in Bombay at the West End Cinema.

Baburao Patel.

Box Office Hit!

and a Record Hit at that !

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EXTRA PRIZES Handsome Wrist Watch for each All Correct and One Error solver.
De Luxe Fountain Pen for each Two Error solver.
Merit Bonus for each Three Error solver.

"COMMONSENSE CROSSWORD" No. 174

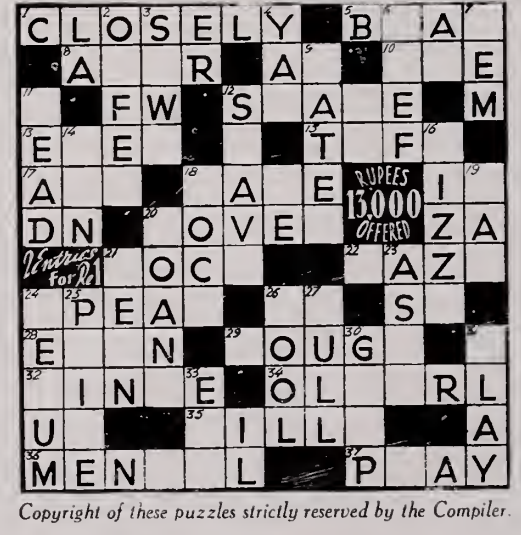
How would you feel if you lost Rs. 7,000? The very thought of it helps you to realize just what such a sum means. It would, of course, be too much to say that if you don't enter for the puzzle below you will lose Rs.7,000—but non-entrants will certainly lose a grand opportunity of earning it. Or perhaps you would prefer Rs. 700 monthly for 12 months. That will be for you to decide if yours is the best solution received. A furtner Rs. 5,000 has been set aside for Runners-up, there are unlimited Extra Prizes, *and the entry fee is Re.* **1** *for two entries.*

CLUES ACROSS

1. Study the clues thus before recording your solutions
5. To boast
8. Distant
10. Keep a sharp one open for traps in these clues
12. One can seldom this a callous person by means of strong rebuke
13. Female sheep
15. Compared with in real life there is usually something rather comical about one on the stage
17. What we breathe
18. Women are adept at getting what they want from one
20. Men, more than women, are apt to feel embarrassed when they are openly this
21. Jumbled spelling of *cove*
22. Sheer nervousness sometimes makes a new servant seem this
24. Talk
28. Ancient name of Ireland
29. It is sometimes dangerous to ignore a persistent one
32. To wash out
34. Jumbled spelling of *orally*
35. Small streams
36. People unaccustomed to it usually find this kind of work extremely trying
37. To do this occasionally helps to ease a pressing anxiety

CLOSING DATE, APRIL 12th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of March 31st.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of March 31st

will be accepted.

CLUES DOWN

2. Each Commonsense Crossword competition comprises a generous one
3. Wise sayings
4. Interjection of derision
6. Ridge of rock
7. Precious stone
9. Few of us resent being this by someone we heartily despise
11. Initial advantage of a long this sometimes enables athlete to beat stronger opponents
12. Sophisticated young woman is apt to tire of lover who is consistently this to her
14. A success
16. Describes effervescent drinks such as soda-water and champagne
18. Lad who is quick to this his fellows is seldom popular with them
19. Self-assertive people usually succeed in having their this
20. If you start raising these among your friends you'll probably soon lose them
21. One of the vessels which convey blood to the heart
23. Ash-coloured
24. Thin transparent part of the blood
25. Excessive this is apt to rouse our resentment
26. Aptly describes person who gambles after repeated heavy losses
27. Drinking to excess is apt to make a man this
30. Convulsive catching of breath
31. Critics sometimes cruelly this an artist's ambitions with ridicule
33. Series of years

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Jitendra J. Vyas. (Pretoria)

The Indian films that go to South Africa are "age-old" pictures like "Puran Bhakt" and "Harischandra". In the mythological pictures when people see men with four arms, they laugh. There are many Indians in South Africa who have never been to India and would love to know something really authentic about India. The Indian films which come to Africa are old and rotten and even for these we pay 3/6 shillings for a seat; Why don't the producers send really good pictures which expand the already excellent market the Indian films have?

I quite appreciate the spirit of your complaint. Even in India in some distant towns only bad Indian films are shown. I am tired of pointing out these things to our producers. In any other walk of life, people have enough sense to realize what way one's own interests lies, but in the film industry people are so much self-centred that they have not the faintest notion of the real purpose of their business. Even progressive producers err sadly where the African exploitation is concerned.

G. B. Tolaram. (Hyderabad).

In which picture has Leela Chitnis done the best acting so far?

She gives a popular performance in "Kangan" but her real good work is seen in "Tulsidas". You might, however, like her more in "Better Half" the latest Huns picture.

M. Thirumala Rao. (Bodagadu).

Who is the best Director in India to-day?
V. Shantaram of Prabhat.

Which is the best picture of 1939?
"Admi" produced by Prabhat.

Seetanandan Jha (Patna).

In the popularity poll taken by the "Orient" weekly of Calcutta, Leela Desai has taken the top. May I know why? Is she better than Kanan?

"Orient" is a good news weekly which is essentially read by people .who want .news. .The paper does not specilize in film news or film fans. The poll of these readers, therefore is perfectly harmless. It is certainly not a verdict on talents and the result of the poll leaves every one a bit amused. I personally think that in acting Kanan is far ahead of Leela Desai.

Bhishma Singh (Bhagalpur).

When will our producers give us educational pictures?

When we shall get educated producers.

Majority of stars don't act but ape. Why don't you kick them in your reviews?

When you tell them so, then they begin living like apes. This month a big boosted hero looks like an escaped gorilla because last month I told him that at best he merely tries to act. These stars don't like the truth about themselves. They like to live in their self-created glamour.

B. S. Swamy. (Nanjangud).

I am twenty years old. I am an artist. How should I proceed to become an art director?

Spend the next five years in Prabhat under Syed Fatehlal and at twenty five you will be an art director.

Sukumar V. M. (Tellicherry).

Instead of the usual "girl on the cover" (half of whom are usually old hags) why not give us once in a way "The boy on the cover"?

You are right. I am also thinking of it for some time. So long we have kept the boys "under the cover" to safeguard their modesty. I think I shall put out some of them in the future seeing the alarming increase of hermaphrodites among the female stars.

We would like to hear Baburao Patel on the air reviewing Indian films in English.

You will have to wait till an Indian producer produces his first film in English.

I think that the review of "Sapera" in Filmindia was written by Mr. Abbas?

So what?

Y. R. Suri (Madras).

I want the address of Ram Bagai, the Hollywood Indian?

Address him c/o The American Express Co., Mahatma Gandhi Road, Fort, BOMBAY.

N. R. Sarkar (Calcutta).

Why does Padmadevi go from one studio to another? Why does she not stick to one studio?

All along this artiste has been working on the picture contract basis and has perhaps been so busy that she could not find time to settle down

(Contd. on page 21)

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2. DURGA KHOTE & CHANDRAMOHAN in **"GEETA"** — Direction: P. ALTEKAR, Music: D. KOREGAONKAR
3. **"AKBAR the GREAT"** with CHANDRAMOHAN

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Goodwin Pictures,
BANGALORE

(*Contd. from page 19*)

in any one studio. But I think, now that she has signed a contract with Kali Films of Calcutta, she might be seen a little longer in a single studio.

B. R. Raj. (Bangalore).

Which is Shantaram's next picture and what is its theme?

Shantaram's next is on a great theme and is called "Padausi" (The Neighbours). Perhaps it proves to the world that a grand and good house is not enough to make a home. It should have good neighbours.

Shamsuddin S. Damji. (Mombasa).

Don't you think that it is now time for our producers to cut down their pictures to a certain length.

Yes, now it is at an uncertain length between twelve and fifteen thousand. But till people like you insist on a certain length by not supporting the present uncertain length we won't have pictures of a less certain length. So the remedy is in the hands of the audiences themselves.

I think Leela Desai to be better in dancing than Sadhona Bose?

I don't think so. To agree with me, you should see "Kum-Kum" the Dancer, in which Sadhona will surprise you.

Nanoobhai B. Patel. (Bombay).

Indian films use a duet to express love. Don't you think they would do well to use a kiss instead?

Yes, a kiss would be the shortest cut, which perhaps the audience would also like, if it is passionately given. But what about the literary bile of the dialogue writer who wants to spit out love through the painted lips in the shape of senseless words? Then there are the Censor Boards with their unromantic inspectors and tired fossils as members of the Boards. Won't they fall to pieces if they see a good long-winded kiss on the screen? They haven't kissed even their wives.

If a beauty competition is organized among our film stars who, do you think, will win the prize?

I don't think that our film stars can stand a real beauty contest. They can compete in separate items such as eyes, nose, ears, legs etc., but not with all these parts put together.

B. A. Pooviah. (Pollibetta).

I am 23, with a good figure and features. I can sing very well. I know Hindi, Tamil, Telugu, and English. I can act very well and have received several prizes in school plays. Do you think any director will take up my services?

No! you have too many qualifications to fit in with the present requirements of the industry. If you had no teeth, or a squint eye or at least a distant resemblance to the prehistoric ape, I could have recommended you. Several artistes we find on the screen to-day come up to these expectations.

Good, but see them move in "Gorakhnath" an Arun picture.

M. Narayan Rao. (Cocanada).

What is the name of the girl who blows the trumpet in Prabhat's trade mark?

She is the nameless girl who heralds the dawn of Art. I think she must be one of the numerous extras which Prabhat usually employs.

S. Mohidin. (Gadag).

From your criticism of several films, I have come to the conclusion that you are being bribed by Prabhat and Ranjit especially and some other producers?

I wish Prabhat and Ranjit had enough sense left to do that. They use up all their intelligence in giving us good pictures which command good reviews. After producing good pictures if producers also paid journalists for good reviews, what more would the struggling journalists ask for? I also give good reviews to producers who don't even advertise in filmindia. Didn't "Pukar" get an excellent review? And now remember that a good review depends on a good picture.

A. Jaggarao. (Vizagapatam).

What became of Aruna Devi of "Deccan Queen" fame?

She got married and has now became a real queen.

Who acts the best among the following: Prithviraj, Motilal and Kumar.

Motilal!

(*Contd. on page 23*)

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Satyarani in "Madari Mohan" a Nootan Picture

R. P. Jain (Cawnpore).

I am interested in learning direction under a kind-hearted director. Who do you think will give me a chance?

Sohrab Mody of Minerva Movietone is reputed for training raw hands and he is kind-hearted in addition. There are many apprentices in his studios learning in different departments and he is always anxious to help everyone. Write to him, referring to my recommendation, at Sewri, Bombay.

D. N. Irani. (Poona).

Is it a fact that you are married to Padmadevi?

Unfortunately not! Though I wish I had a chance to do so as she is an extremely nice girl and good looking in addition. Besides, I have been married eighteen years now and have a wife who keeps a close watch on my activities.

My girl friend who is now studying wants to become an actress?

Ask her to motor down to Prabhatnagar and yell for Shantaram. She will get a job if she is good for it.

Shaukat Hussain. (Bhopal)

What are the present activities of Mr. Mohan Bhavnani and his Bhavnani Productions?

I really can't tell you. He used to produce pictures once under the name of Bhavnani Productions, but for a long time I have not heard anything about his activities.

Mohindra S. Gandhi. (Jullunder).

I have been reading "filmindia" for the last six months and I have found it really marvellous. The "Weeklies" and other "Monthlies" that come here, never give good and correct criticism and keep on praising "Pukar" which I don't like too much. Only Chandramohan's acting is really appealing.

For "filmindia" to remain marvellous in your estimation, the other "weeklies" and "monthlies" which you mention are necessary. As regards, their criticism, well, everyone is entitled to write what he feels is right. I also praised "Pukar" but I can't keep on doing so for two reasons. One being that it is not so extraordinary as to deserve continuous praise; secondly I have more important news for "filmindia" every month than clumsy write ups of a year old picture whose producer tours all over the country with a bunch of artistes. And yet, after all done and said, one must live and let others live. So don't worry unnecessarily.

Hira Gyl. (Himatnagar).

I hear Bibbo was once a good wrestler?

No, if she had been, she would have been known as Baba Khan and not Bibbo.

C. Govindarajulu. (Chittoor).

Will you print a tri-colour photo of Baburao Patel?

You will have to wait for some time till they perfect the process of printing all the colours and not merely three.

Who is the most beautiful actress among the following: Kanan, Jamuna, Leela Chitnis, Shobhana Samarth, Rose, and Shanta Hublikar?

Beautiful? None! Why search for the most beautiful?

Abdul Azeez (Mysore).

Whom do you like better of the two: Najam in "Jawani-ki-Reet or Motilal in "Holi". Which do you consider a better picture from all points of view?

Both are bad pictures and there can't be anything better between two bad things. As regards the boys, both are bad enough in performances. While Najam has limitations, I think poor Motilal's talents have been wasted in "Holi."

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IT'S PRABHAT

Our Review

"ARDHANGI" An Almost Perfect Picture!

Brilliant Huns' Comedy Draws Huge Crowds!

Plot Portrays Familiar Parallels

Leela Chitnis is realistic as Arundhati, M.A.

For sheer entertainment, few pictures produced so far, could equal the latest Huns' Comedy "Ardhangi" (Better Half).

For charming design, scintillant wit, purposeful caricatures refreshing novelty, decisive slant, well-draped theme and irresistable entertainment, "Ardhangi" will for a long time be remembered.

Incidentally it is better than "Brahmachari" and greater than any other Huns picture so far produced. My only complaint is that the strain in which the story is directed is a bit too flippant with the result that the tragic sequences become ineffective being deeply enveloped in humour.

Barring this defect "Ardhangi" is an almost perfect picture in its class.

The Story

Z. Marutirao, a significant name, is a matrimonial broker who arranges marriages. One such marriage is between Miss Arundhati M.A., and Dr. Vashishta M.A., Ph.D. The doctor of philosophy is too much devoted to his books and theorizes on life all along, even to the point of forgetting his wife on the honeymoon night. Incidentally, this seems to be a dangerously close caricature of perhaps similar incidents in the life of a film star. Perhaps because of this accidental coincidence, the sequences woven round Arundhati M.A. look convincing.

At the wedding dinner we are introduced to Satyawan, a young collegiate who is already married to a girl chosen by his mother. The girl is of course a rustic—a good looking woman, complete physically but blissfully unaware of present day politics and sociology. She doesn't know who Hitler is but she knows that in her life the man that matters is her husband.

"ARDHANGI"
(Better Half)

Producers:	*Huns Pictures*
Story By	*P. K. Atre.*
Hindi by:	*Pandit Indra*
Photography	*P. S. Naik*
Music	*Dada Chandekar.*
Audiography	*J. Mole*
Direction:	*Winayak*
Cast:	*Winayak, Baburao Pendharkar, Damuanna Malwankar, Salvi, Leela Chitnis, Meenakshi, Kusum Deshpande and Vimla Vashishta.*

Released at West End Cinema, Bombay.
Date of Release 20th Mar. 1940.

The glamour of Arundhati M.A., attracts Satyawan and taking advantage of the theoretical existence of Dr. Vashishta, Satyawan decides to test life in a more practical way. He leaves his own wife and home and stays with Arundhati M. A.

Tragedy enters Savitri's (Satyawan's wife) home and midst sighs and tears she waits for her husband to return. Satyawan has now become a slave when Z. Marutirao takes a masterly hand in the game.

Baburao Pendharkar seems to suggest that he has been living the role all his life.

As is expected Arundhati soon maltreates Satyawan and disillusioned he returns home a better and wiser man back to his own hearth.

The Performances

Baburao Pendharkar stops acting and practically lives this part with an ease that seems to suggest that he has been living the role all his life. Winayak as Satyawan is superb and convincing. Leela Chitnis is realistic, while Meenaxi is quite convincing.

Damuanna Malvankar, however, takes the popular vote, by a performance which is a beautiful fusion of the slapstick and the serious.

The treatment of the serious sequences called for a more subtle and psychological application. With the exception of this drawback, the direction in general is clever.

Huns should be a little more than merely proud of this picture and I think that more than 60 per cent of the laurels for its success should go to the talented author. It is the story that makes this an excellent picture which every one should see.

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Our Review

"ZINDAGI" IS POOR LIFE

Saigal Licks Barua!

Beautiful Singing Sustains Audience Interest!

SAIGAL—what he sings is music

This story of two vagabonds itself becomes a vagabond picture wandering away from time worn methods of story development into strange channels of psychological phantasies and leaving the audience vagabonding to find what it is all about.

It is debatable whether the high-flown treatment which is given to the photoplay, with its ultimate barren conclusion, will be popularly acceptable to the people in general.

For harnessing ideological fancies to entertainment, it is necessary that those responsible for the production of such pictures should bring the subject within the intellectual limits of the masses. For, unless the picture is a success at the box-offices, its intended effect on the public is nil.

A Street Corner Story

Ratan and Shrimati, two vagabonds, meet at street corner and remain in the street for a long time asking and answering each other on one problem or other to the utter boredom of the people in the audience.

Ratan is supposed to be an M.A., disillusioned about life and has, therefore become an incurable cynic.

Shrimati is a run-away wife from a good family, who haunts the streets for a time—presumably to meet the hero and make the story—and then retires to her rich father's house to inherit all his money to practise charity.

In between is another bloke, Dulal, whose gay philosophy of wines and women is expected to give vivid canvas to the life story of Ratan and Shrimati. That the conclusion of this story proves abortive in the end is beside the point.

"ZINDAGI"

Producers: *New Theatres Ltd.*
Story By: *Priya Bandhabi*
Adaptation By: *Probody Sanyal*
Direction and Photography *P. C. Barua*
Music *Pankaj Mullick*
Audiography *Loken Bose*
Dialogue Translation *Kidar Sharma & Jawad Hussein*
Cast: *Saigal, Pahari, Jamuna, Ashalata, Nemo Etc.,*
Released at: *Minerva Talkies, Bombay.*
Date of Release: 31st Mar. 1940

The story has hardly any important incidents except several sequences of psychological dissimulations which leave even an intellectual bored.

Just Talk and Walk

Shrimati and Ratan tramp the streets for a time, obviously fall in love with each other and ultimately live together for a time only to separate again after a bit of philosophical talk on life and its limitations, love and its repercussions, heart and its reactions, tradition and its restraint and several other emotions and notions, till one wonders why is all this being done.

Thrice again they meet and are wrenched apart probably to sympathise with the director's emotional strain.

JAMUNA—whose lashing dignity few women can equal

The last, however, when they meet in the candlelight, it all ends and Jamuna dies to the intense relief of all.

The memory one takes of the picture is the last song of Saigal *"Soja, Soja, Raj Kumari"*. The rest is smoke.

The principal fault is the selection of such a subject with its obscure design of misty ideology for a photoplay.

Forgetting this fundamental defect for a while, the picture is marlously directed and beautifully photographed.

Jamuna, whose lashing dignity few women can equal, gives a supreme performance which because of its excellence people tolerate in an otherwise boring picture.

What Saigal sings is music and when the golden notes come out of his throat, people forget the story writer, the director, the producer and even Saigal's big face monopolising the screen for a long time. They just want his maddening music and there is a good amount of it in this picture.

If this picture runs a long time it will be because Saigal has sung beautifully and not because Barua has directed it.

He Loved Her....

But Had Not the courage of his Convictions.

She Loved Him....

But found that his heart was elsewhere.

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TIT BITS OF MY TOUR

(By Baburao Patel)

WITH MALICE TO NONE

"All smiles and no service" seems to be the motto of the Italian ships. The waiter on the ship insists on being called a steward. When you do so, he smiles acceptance, but when you ask him for something he disappears and you have to find out things for your self. If you happen to be sea-sick the "stewards" isolate you by keeping themselves away. Seasickness then looks like a plague.

* * *

The mercenary code of the Italian ship is also evident in a clever colour and racial plan followed in arranging the passengers at the dining tables. The Englishmen and the other white folks are given tables together, while the Indians and other coloured people are grouped together at the extreme end of the dining room. They say, it saves misunderstandings! The Italians are also white-skinned and one is not surprised at this.

* * *

The cinemas on board the ship remind one of the old and forgotten times when the talkies were just introduced. A more crude presentation of pictures can hardly be imagined. The Italians show German films to grease the Rome-Berlin Axis and the Japanese show their Chinese bombardment to prove that they are dropping bombs and not exploding Chinese crackers. In between, to make the programmes palatable both the nations show their countryside and women folk in attractive costumes and in abundance. The experienced tourist, however, knows too well the cost of visiting both.

* * *

The palace of the King of Italy and Emperor of Abyssinia in Rome is like an old stable, ill-kept and ill-ventilated. Bombay has over a thousand more imposing and more palatial buildings than the palace of the Roman Emperor of 1940. I wonder whether Mussolini gives him enough even to eat. z

The pavement cafes in Rome are breeding grounds of romance. One can sow the seed there and collect the fruit in the privacy of the hotel room. The adventure has, however, to begin with wines and end with wines. The Italian doesn't mind as long as he gets some more foreign money into the country.

* * *

People who call Venice a beautiful city are either blind or dishonest or both. Venice is a dirty town and not even big enough to be a city. The people in the town are as lazy as the waters in the numerous canals. From hour to hour they laze about and around the St. Marcus Square, which is big enough to accommodate the whole of Venice and yet leave space for little spooning in the sidewalks. The Venetian woman, however is the smartest exhibit of Italy—delicate and deliberate.

* * *

The Cinema is hardly popular in Italy. The sunny Italians believe in open air operas. In the numerous ancient ruins sprinkled all over Italy in different towns, operas are performed and attended by the entire town. An audience of 30,000 people is a common feature; 29,999 one of which do not understand the classic music played there and yet all seem to enjoy and look pleased at the end. The Italian can pretend well.

* *

Perhaps the best night club in the world is the "Arizona" in Budapest. It seems to be a foaling farm where the Hungarian beauties are broken and tamed and then exported to other countries as national exhibits. Paris, of course, imports the largest supply. With its ever changing inmates, no wonder Arizona is today the most popular resort in Hungary. More people go there for their rheumatism than to the world-famed Hungarian spas. The multi-millionaire Yankees always bring dollaritis into Budapest and often take back some more bacchantes to their revues.

* * *

Thea von Harbou the rich German authoress in Berlin aged about 55 is doing her bit for India by marrying an Indian, 28, (who is now in India) and educating at her expense two more brothers of her husband in Berlin. At a dinner she said that next to Germany, she loved India. All Germans do so unfortunately. Another way she expressed her love for India was by writing "The Tiger of Eschnapur" the Tobis film which slandered the Indians.

* * *

"Old India" Cafe in Zurich is supposed to cater Indian food for Indians who visit Switzerland. It however serves only ham and beef steaks in the midst of Persian carpets hanging from the walls. To make the atmosphere smell, incense is kept burning in a distant corner of the cafe. The name, India, is good to sell on the Continent.

* * * *

When you pass the snow capped Bernese Alps in a bus, the guide tells you that you are seeing the highest mountains in the world with constant snow. When asked whether he had heard of the Himalayas he says, "Oh! the Chinese mountain with the Lamas prowling—well, sir, I had been there but it is too small in comparison." That blighter must be shown the Himalayas from our end.

* * *

The first impression of Paris you get is dark, dismal and dirty. The later impressions only tend to confirm this. Gay Paree is certainly not beautiful unless in the grim historical memories of the Notre Dame, the Louvre, the Seine and the Latin quarters described by Hugo and Dumas.

Paris looks more beautiful on picture postcards than elsewhere. It can however leave aching memories in the heart if you meet the right people.

From: 4th April 1940

At MAJESTI
GIRGAU

Timings: 4-30 - 7 and 9-

CIRCO PRODUCTION *présents*

Directed by
MOHAN SINHA

KUMAR BIBBO
MAYA BANNERJI

IN

LAXMI

ROYAL JEWEL No. 11

NEMA
AY
Matinees 1-30 p. m.

PUBLICITY OR PENAL OFFENCE ?

A Double-Barrelled Attack On Ballyhoo Methods

BY

Baburao Patel and K. Ahmad Abbas

This is Abbas calling:

All human institutions have elemental, primitive origins. Even Publicity!

In any Indian village or small town you can still see the oldest, simplest and most effective form of publicity. Whenever a *'kuth putli'* (puppet) show, a wrestling match or a circus has to be advertised, the village drummer-cum-town-crier goes round and, at busy street corners, beating the drum and thus collecting a crowd, he makes his announcement: "There will be wrestling bouts near the temple gate at four in the afternoon. Well-known *pahelwans* of the district will take part. Come one. Come all."

Come one. Come all. That is the sum and substance of all publicity —be it a drum being beaten in a village, a huge neon sign displayed in a city or a full page advertisement in a daily paper. The drum-beating, effective in its own sphere, may be of little practical utility in the sophisticated atmosphere of the cities. But it has at least one merit. It is more honest than the ballyhoo that we see in cinema advertisements—on the walls, in magazines and in newspapers. My home is in a small town and I have never heard the local drummer-cum-publicity-agent shout aloud "The wrestlers you will see to-day are stronger than Hercules" ..or ..that "These puppets are the most glamorous and glorious puppets in the world."

IMMORAL AND ILLEGAL

But what about those who beat the streamlined drums of the film trade, the high-pressure publicity peddlers of the twentieth century? I am afraid they are far less honest in shouting their wares than the village drum-beaters. Quite often, deliberately—and, in my opinion, needlessly,—they mislead the public, inducing us to part with our money on false pretences. It is immoral and, if you carefully read the Section 415 of the Indian Penal Code reproduced on this page, you will find that *it is also illegal*. Yes, Sir, it is 'cheating' to lure people into cinemas to see your third rate film by announcements in papers to the effect that it is a 'movie marvel of the century'. It may be said in matters of taste there can be no fixed standards and that some people do believe that "Hunterwali" is a better picture than "Admi." But then what about glaring perversions of hard facts that we find so often in film advertisements?

> *"Whoever, by deceiving any person, fraudulently or dishonestly induces the person so deceived to deliver any property to any person, or to consent that any person shall retain any property, or intentionally induces the person so deceived to do or omit to do anything which he would not do or omit to do if he were not so deceived, and which act or omission causes or is likely to cause damage or harm to that person in body, mind, reputation, or property, is said to "cheat".—Section 415, Indian Penal Code.*
>
> *"Whoever cheats shall be punished with imprisonment of either description for a term which may extend to one year, or with fine, or with both."—Section 417, Indian Penal Code.*

Take up any newspaper, weekly or magazine and you will find how, in bread day light dust is thrown into the readers' eyes. (Hollywood is no exception. Indeed, we have learnt these publicity tricks from the foreigners whom we crudely try to imitate). If I had sufficient space at my disposal I would fill pages after pages giving numerous examples of such publicity hoaxes. But to indicate the nature of the scandal and to show to what lengths publicity-mongers will go to sell a few more tickets, let me give half a dozen recent instances.

1. The advertisement of "Bramhachari" appeared, week after week and day after day, with photographs of Mahatma Gandhi giving the visual impression that the revered leader had something to do with this film.

HOST OR GUEST?

2. Circo Productions invited a gathering representative of the Bombay film trade to a lunch at the Taj which, according to the invitation cards we received, was in honour of Mr. B. N. Sircar of New Theatres. At the lunch, Miss Shanta Apte who, I believe, has signed a contract with Circo, read a short speech welcoming Mr. Sircar on behalf of Circo Productions. Imagine our surprise, therefore, to find a huge photograph in the *advertise-*

Shanta Kumari in "Dharma Patni"

ment columns of the "Times of India" the very next day with the caption declaring that the luncheon was "given in honour of Mr. B. N. Sircar, Managing Director of New Theatres, Calcutta, and Miss Shanta Apte, the popular Maharashtrian film star." In other words over a hundred guests including Mr. Sircar were deliberately fooled and made a cat's paw for the purpose of boosting a star!

JOURNALISTS' AWARD FOR "WILL"

3. "Cine Critics Vote For Will." This was the headline in big types that stared me in the face one morning from the advertisement columns of my own paper. For a moment I was inclined to believe that like Rip Van Winkle I had overslept myself and, meanwhile, the Journalists' Award had been given to this particular picture. No. It was only some copy-writer's idea of clever publicity! The publicity done for this picture abounds in instances of gross exaggeration and misrepresentation—*e.g.*, the persistent claim that Eruch Tarapore has been 'honoured with the title CHA..CHA' by Cine Critics!

4. The producers of "Ghazi Salahuddin" have been advertising that the "Islamic Culture Society" has awarded a medal for their picture. One should like to know more about this Society, its origin, activities, achievements and office-bearers. I doubt if any such institution existed before the release of "Ghazi Salahuddin." By the way, I hope no one tries to confuse this "Islamic Culture Society" with the "Islamic Culture Board" of Hyderabad (Dn.) which, under the presidentship of Sir Akbar Hydari, publishes the world-famous quarterly review, "Islamic Culture!"

5. Talking about awards and medals, who is this Professor Ohanian who has selected Mr. Sohrab Modi as "the best film director for 1939" (only in India or in the whole world?) and what is this Institute of Motion Pictures of Asia on whose behalf the said Professor is said to operate in India? It is believed that the headquarters of this "Institute of Motion Pictures" are in Iran—where no motion pictures are produced!

STAGE-MANAGED TRIUMPH?

6. At about the time that Minerva's "The Will" was released, all the Bombay papers carried long reports of Mr. Sohrab Modi's

Master Yeshwant as Dnyaneshwar in "Sant Dnyaneshwar" a socio-religious picture of Prabhat.

Hanmant Rao in "Dharma Patni" a Famous Film.

"triumphant tour." That these newspapers became aware of this great event weeks after the tour had concluded and that rival papers published identical reports was explained by the fact that what looked like reports were really advertisements either paid for or put in return for large advertising space. According to these reports Mr. Modi went to Hyderabad in response to an invitation "extended to him by a Committee of Hosts comprising of Nawab Sir Amin Jung Bahadur and leaders of Hyderabad Society to visit the State and to give them an opportunity to appreciate the services rendered by him not only to the screen world but to the classical representation of Urdu at the height of its grandeur". Further we were told that "an address on behalf of the citizens of Hyderabad enclosed in a beautiful silver casket was read out and presented to Mr. Modi." According to this report:—

"Mr. Sohrab Modi appeared here in various roles, as an educationist inspecting the mighty piles of the Osmania University and the great educational institutions of Mysore, Bangalore and Madras; he appeared before the "mike" as a radio star and spoke on the greatness of the Urdu language; he played the role of a platform orator and pronounced his opinion on the role of stud-

Shanta Kumari in "Dharma Patni" a Famous film in Telugu.

ents in nation-building. Politicians, administrators, statesmen, educationists, scientists and scholars vied with one other in honouring him and in seeking the pleasure of his company."

Knowing him to be a modest man as I do, I am sure Mr. Modi will himself blush when reading this effusive record of his tour. In any case, I would have had every reason to feel elated at this spontaneous reception accorded to a film producer and director. But it is alleged by some Hyderabad papers that the whole affair was arranged by Mr. Rustom Modi, brother of Mr. Sohrab Modi, who is an exhibitor in Hyderabad, and not the so-called "Committee of Hosts" but the management of the Nishat Talkies footed the bill for parties and receptions. I only hope it is not true.

No, Sir, I still believe that the village drummer is more honest in his publicity methods than some of our professional boosters. And I am afraid they are not even so effective. The drummer at least does manage to collect a crowd to hear his oral advertisement. But the badly displayed full-page advertisement of an unimaginative film publicist is often passed over without a second glance by newspaper readers. But on this subject Mr. Patel is more competent to speak. Come on, Baburao—.

THE SLEDGE HAMMER IN ACTION

O. K. Kid! I know what you want. You are fishing for trouble and you want me to share it. Well, here it goes!

With the exception of a few persons, I think that all the publicity managers we find in our studios are just rank fools. Half of them are disappointed journalists, the other half of the remaining half had once distinguished themselves as producers' personal "secretaries". The rest are nephews and cousins clinging to the fortunes of the producers for a living. None of them know what publicity actually is.

Imagine an uneducated man, not knowing the primary rudiments of psychology, trying to sell pictures to the people. I know publicity managers who unblushingly copy advertisements from the campaign books of foreign producers. I know others who think that a lot of rubbish wedged in a geometrical design of bold and black lines is a good selling copy. None of them indulge in any honesty of intention and even if they desired few are given a chance to do so. Time beats them.

THE PRODUCER TO BLAME

A producer who takes ten months to produce a picture and spends over a lakh of rupees in doing so, suddenly decides to screen the picture in a day. Very often the picture is censored on the day of the screening and that very day every one in the studio including the publicity man comes to know what the story is about. All this time, for a

'Begin it with a cigarette" says Baburao Pendharkar in "Ardhangi." But Leela Chitnis knows him too well.

Yasmin and Nazir in "Capt. Kishori", a Mohan picture.

period of four months in advance, the publicity man has been writing an erratic copy advertising the picture without knowing its theme. All the superlatives that he could imagine have been exhausted by now and he is often shocked to discover that the picture he has been advertising as "a thrilling romance of two loving hearts" turns out to be an argument to give our widows a better deal.

These stupidities have been going on with unerring precision for the last twentyfive years. But I cannot put all the blame on the publicity managers.

EVEN THE THIEF MUST KNOW

If the blame is to be distributed in proportion to the responsibility and the risk involved in the production of pictures, the producer is to be blamed for this suicidal state of affairs. Our producers have still not realized that publicity plays a vital part in the success of a picture. If you have gold in your house and no one knows about it, even a thief won't rob you.

If a producer has produced a good picture, then he must tell so to the world in an honest way. And to do so, he must plan his publicity in advance and in keeping with the content of the picture.

Sudden and last minute publicity is fool-hardy while misleading advertising is dishonesty.

A comic scene in "Sant Dnyaneshwar" a Prabhat picture.

SELECTION OF PAPERS

The selection of the media is an important plank in this game of advertising. As newspapers, periodicals and magazines in different languages are read by different people in different walks of life and as the cinema audiences are generally composed of all these people, I do not think that a discrimination, as is made on the quality and scope of other wares, can be done in the case of a film.

Some time back Mr. J. B. H. Wadia told me, "I produce thrillers which are seen only by the lower classes who do not read newspapers or English magazines. And I need not advertise in such papers."

I disagree with this statement. For in my own house, my own children, between the ages of 7 and 17 and learning in higher standards. invariably prefer a Wadia thriller to social dramas of good quality.

And every time my own children have picked up the information of the screening of a Wadia picture from the studio news in "filmindia."

The presumption therefore, that only the illiterate classes see a thriller is wrong. The school boy all over the world is interested in thrillers and has to be approached through newspapers and magazines.

If a Wadia thriller is given publicity in the English language, I am sure that it will draw new people who never saw these pictures before.

There is plenty of time for the school boy to grow up and study social problems by seeing social pictures in his youth. But till then he must be told about "Robin Hood", "Captain Blood", "Hunterwalli" and "Cyclewalli." And the best way to tell him is in English—the language he is learning at the time.

CIRCULATION—ONLY GUIDE

But a discrimination based on circulation of the different media has to be made. A good circulation is the bed rock of effective publicity. Every country in the world is full of papers with circulation and without circulation. It is for the wise advertiser to find out which papers have a circulation and

which are popular. Because it is just a criminal waste of money to advertise in a medium without a good circulation.

In our film industry, advertising has become more a blackmailing racket than a commercial necessity. And once again the producers are to blame for it. They must first decide whether they are in this business of production for their health or not.

At present I find the producers advertising indiscriminately in a hundred useless media without any circulation. New dailies, seasonal periodicals, film weeklies and monthlies with paltry circulation can easily be eliminated from the producer's publicity budget. If in retaliation these papers choose to blackmail the producers, the producers should remember the one fundamental fact that very few people read these papers and the blackmail therefore becomes ineffective.

Publicity to be effective must be sensibly distributed and the only index for doing so is the circulation meter.

THREE MAIN HEADS

In a brief article like this, it will be impossible to discuss all the problems of publicity. However, let me summarise the main aspects to provide some guidance to those serious producers who mean business.

Film publicity can be divided in three main parts:

1. Institutional Publicity.
2. Advance or Pre-release Publicity.
3. After Release Publicity.

1. *The Institutional Publicity* is the general advertising campaign of the producer, always active, giving his production plans, plots, themes, names, stars, and studio news, by paid advertisement copy, pictorial display or free studio news in different trade magazines and periodicals. It is primarily intended for the trade and for the active film fans who read this specialized film literature. This publicity is intended to create a constant good will of the film fans and key up their desire upto the time of release. The media for this Institutional Publicity should be provincially representative film periodicals with *good circulation.*

2. *Advance or Pre-Release Publicity* should begin a fortnight before the release of a picture in a key city. This is the time when the dailies and the news weeklies step in to boost the picture.

At this stage the advertising campaign has to be carefully planned, studying the subject of the picture to be advertised, the probable audience reaction, its appeal to a particular class of society, the possible media of approach, the methods of approach, the percentage of exaggeration that will be convincing, but at all times by being honest on the description, qualitative, of the product advertised.

Space buying should be done on an increasing scale till the largest possible space within the limits of the budget is reached on the first day of the release.

3. *After Release Publicity* depends to a large extent on the audience reaction to the picture in the first few days. If a certain aspect of the picture appeals to a large section of the audience, a wise publicity man will exploit that aspect more thoroughly in his future copy.

It is the primary duty of the publicity manager to study audience reaction by mixing up with the people and asking questions. How many of our publicity managers do that is beside the point.

Space buying at this stage is a simpler matter. A weekly flare of big space in the prominent dailies with a few inches every day to advertise the programme timings would suit an average good picture which has drama and material enough to appeal to the public. But the once-a-week big copy must be unusual to leave a week's memory behind.

PUBLICITY MEANS SELLING

But publicity is not merely a selection of the right papers and buying space according to a schedule. Publicity means selling. And to sell, it must be effective. And to be effective it must be correctly written. And to write it correctly, the publicity man must dispassionately evaluate his own product, weigh his chances of permissible exagge-

The latest technique of teaching English as practised by Damuanna on Meenakshi in "Ardhangi" a Huns Picture.

ration and prepare a date of probable audience reaction to possible methods of approach.

Publicity is not a guess work. It is a scientific art with its peculiar rules of cause and effect and calls for a deliberate research of its field of activity.

A good copy is the soul of advertising. And yet this vital factor, I find treated in the most irresponsible way by overloaded publicity writers, who rattle out a new copy every minute to keep pace with their advertising responsibilities to three producers, four exhibitors and a patent medicine manufacturer, all at the same time. Good and creative work is impossible under such conditions.

Let us criticise a few recent advertising copies to know what is really a good copy.

A dictionary conscious publicity man recently produced the following copy:

30 REASONS 30

1. PUKAR is Astounding
2. PUKAR is Bewitching
3. PUKAR is Colossal
4. PUKAR is Delightful
5. PUKAR is Ennobling
6. PUKAR is Fascinating
7. PUKAR is Gorgeous
8. PUKAR is Heroic
9. PUKAR is Idyllic
10. PUKAR is Judicious
11. PUKAR is Knightly
12. PUKAR is Lively
13. PUKAR is Matchless
14. PUKAR is Novel
15. PUKAR is Opulent
16. PUKAR is Poetic
17. PUKAR is Quiescent
18. PUKAR is Radical
19. PUKAR is Sparkling
20. PUKAR is Titanic
21. PUKAR is Unique
22. PUKAR is Vigorous
23. PUKAR is Wonderful
24. PUKAR is "X"cellent
25. PUKAR is Youthful
26. PUKAR is Zestful
27. PUKAR is 1st of Its Kind
28. PUKAR is 2nd To None
29. PUKAR is Evergreen

AND 30th REASON THE LAST BUT NOT LEAST

30. PUKAR IS PUKAR

"Pukar" is one of those rare pictures which come once in a way to break all box-office records with their unique success. An advertisement worded as above is a poor compliment to its success. Only a mad man can write a copy like that and think that he has impressed the readers. I have rarely seen a more stupid use of the good words in the dictionary. The pity is that the man and every one round him thought the advertisement to be clever. What is clever about it?

Another writer describes a film studio as "The Cathedral of Culture." The alliteration and its phonetic value appeal to him, but he forgets to ask himself how it sounds to others and whether it makes sense.

Still another writes: "We Give You The Gate-Crasher of 1940". The picture is not yet released and yet it has become a gatecrasher. Even future optimism must be within the bounds of reason.

Here is another crossword puzzle if you can solve it. It advertises "Laxmi" a Circo picture: "The success of the successors will make the Indian screen brighter than today". I wonder whether the writer himself knows what he means. This seems to be an instance of an advertisement conceived in Marathi and produced in English.

Maya in "Laxmi" a Royal Release at Majestic.

Huns advertises: "The Return of the Glory: Leela Chitnis and Pendharkar together once again". What is the glory in that? And where was the glory in it the first time to return now?

A scene from "Zindagi" a New Theatres' picture now running at Minerva in Bombay.

Big and irrelevant words don't make a good selling copy. Wild claims make people suspicious. Dictionaries can't write selling advertisements.

A GOOD COPY

A good copy must tell the sales story in a few choice words-fewer the words the more they are read and remembered.

The sales message must have direct bearing on the quality or effect of the product.

The layout must be easy on the eye and should not strain the eyes and will of the reader. Remember, that a blank paper is the most soothing thing to the human eye, and if you want to trouble the eye, trouble it the least, in a polite way, so that the owner of those eyes does not mind your doing so.

To catch the eye, is a popular slogan in advertising. In film advertising it is the easiest thing to do as several beautiful and attractive pictures are at the disposal of the publicity man. Wherever space can permit, don't forget to give a pictorial copy.

"Clever yet correct" should be the catch line of a copy. Remember a good catch line alone can ensure the possibility of the reader reading through. Very often only catch lines are read and remembered in association with the name of the picture. That memory brings a man to the theatre to pay.

When the product is weak an appeal to the readers like this "You have seen many pictures. But you might like this one" saves the professional integrity of the writer.

After all said and done every new picture has its individual method of exploitation and only a man who has studied human psychology well can achieve a reasonable degree of success in advertising pictures.

It is not a game of clumsy tumblers. Come on Abbas, I am tired. Take it over and end it.

"YES MEN" OR PUBLICISTS?

Here I come, Baburao. But don't you think you have been a little too hard on the publicity managers? I know their limitations as well as you do, many of them cannot write English—or for that matter, any other language—; some of them have crude ways of creating 'sensations' while others are just content to plod along with the help of a hard pencil, wads of thin sheets and reams of carbon paper. But I do believe that some of them could turn out better work if only the producers would let them do it and also if they were decently paid for their jobs. Can you blame a publicity manager who gets the starvation wage of 60 or 70 rupees a month if he undertakes additional work and writes copy for "three producers, four exhibitors and a patent medicine manufacturer?" Nor can you expect a publicity manager to do creative thinking and to turn out original selling copy while he has to worry all the time about (1) Pasting posters on walls; (2) persuading restaurant-owners to display window cards; (3) checking the petrol account of the ballyhoo car; (4) going from office to office personally handing in advertisement lay-outs blocks and stills and (5) dancing attendance on the producer and his relations and to say "Yes" to everything they say!

And thus what we need are intelligent imaginative, better-paid and not-so-overworked publicity men.

COLUMNS GO A-BEGGING

Who is an intelligent and imaginative publicity man? Mr. Patel has already indicated the correct and effective methods of advertising, so I will only concern myself with what I, as a critic and editor of the motion picture department

Kumar and Jeevan seem to be having an argument in Circo's "Laxmi", a Royal Release at Majestic Cinema, Bombay.

of a daily newspaper, expect from the publicity departments of studios. I speak mainly for myself, of course, and not for those daily papers that do not give a single line of free publicity unless it is justified by a corresponding advertisement.

My paper gives nearly 10 to 12 columns of space every week to Indian pictures. This space goes a-begging weekly, irrespective of advertising, and I am at liberty to devote a seven-column 'boost' to a picture that may not have been advertised in "The Chronicle" at all. And whatever else happens this space has to be filled with news and reviews of Indian films. Yet no one seems to be anxious to make use of this medium of free publicity. Every week I need half a dozen stills to illustrate the page and even these never arrive in time, and some of them are so hopeless that they don't reproduce in printing. Even a big studio like New Theatres cannot supply decent stills for its pictures.

The mass of 'write-ups' which I get every week from the studios would make a perfect anthology of "How Not To Write English." Adjectives, more adjectives, superlatives, synonyms, alliterations—all jumbled up—constitute the stock-in-trade of the publicity writers that are dished out to us every week. If I printed them all, every single picture in town would be "the best, greatest and most marvellous film of the century!"

GIVE US NEWS!

It is high time the studio publicists reconciled themselves to the idea of independent criticism. The staff critic is paid (Don't ask me how much he is paid!) to review pictures. He does not want someone else to do his work. From the studios we expect not ready-made reviews but NEWS. I have spelt it with capital letters because I want to emphasise the importance of news-value in the write-ups that the studios send out. The cinema editors are prepared to give any amount of space to real, interesting news of studio activities —Devika Rani Goes to Kashmir On A Holiday, Saigal Mobbed By Fans, New Theatres To Produce A Film For Foreign Market, Wadia's Nadia Tames A Tiger, Madhuri Takes Lessons in Indian Music, Minerva Movietone Buy New Cameras, National studios nationalized etc., etc. There is no limit to the possibilities of creating news in studios. Read the mass of literature that pours in newspaper offices from Hollywood and you would see how intelligent publicists keep their stars and studios always in the public eye.

Not only the 10 or 12 columns per week in the "Chronicle" but hundreds of columns in dailies, weeklies and monthlies all over India are hungry for readable stuff about studios, stars and pictures—articles, interviews, biographies, even gossip! The Indian studios can make use of all this space for freely publicising their pictures if only their publicity departments turned out interesting and *newsy* material, instead of mechanically doling out carbon-paper copies of adjective laden write-ups.

PERSONAL FACTOR

Which brings me to the last, but the most important, aspect of this publicity business—the personal factor. A genial publicity man, who studies the papers and is in personal touch with critics and journalists, would always be able to get the maximum free publicity for his studio. I do not mean to imply that personal contact or friendship should be used to secure unfair advantages. But naturally if a publicity man knows the inclinations, preferences and prejudices of the various film journalists and the specific needs of the various film pages and film journals, he will be able to give them just the right stuff for their use. I stress this factor because it is not a happy feeling to realize that none of the pile of write-ups and bulletins that lie littered on my table at the moment will ever get into print and so much honest, but misdirected, effort will be wasted. With a little more imagination and personal contact, all this futile labour would have been saved. To send the wrong sort of matter to the right sort of publication is like shouting in the wilderness.

The village drummer will never be seen beating his drum at the wrong place. He knows in which street would a puppet show be popular and where he could draw crowds for a wrestling bout. You will never see him telling a group of children about the sermon in the village mosque or shouting about a circus in front of the village elders' *chaupal*. And, until our producers and publicists give proof of better imagination the village drummer will remain India's Publicity Man Number One.

Maya in Circo's "Laxmi" a Royal Release at Majestic, Bombay.

JAMUNA——

One of the very few really good artists we have, Jamuna once again gives a brilliant performance in "Zindagi" a New Theatre picture released through the Calcutta Film Exchange.

MISS ROSE, the best dressed Lady of the Indian Screen, as she appears in India Artists, Ltd. "BAHURANI".

From: Biren Kazmi [Benares]

"Who is the best dressed Star in the Indian Film World? Miss Rose beats all."

Says Baburao Patel in Filmindia's Editor's Mail August 1938 Issue.

And She is still the Best Dressed Star and one of Our Regular Customers.

For Style & Elegance in Sarees and Silks

visit

PURSRAM'S

U. N. PURSRAM

HORNBY ROAD, FORT, BOMBAY.

PURSRAM'S SILKS ADD TO YOUR PERSONALITY

GUIDE TO FOREIGN FILMS

★★★★ Don't miss this one. ★★★ Very good. ★★ Good, if you must. ★ Poor.

(Follow our star-rating, if you want value for your money.)

***THE HUNCHBACK OF NOTRE DAME (R. K. O.)

Featuring: Charles Laughton, Maureen O'hara, Edmund O'Brien and Sir Cedric Hardwick. Directed by: William Dieterlie.

It is a picture that has just missed its mark. It is thrilling and spectacular but it is not great. Hugo's classic is still a better book than R. K. O.'s film version.

At the end, it all looks like a big row over a girl. So much has been made of Esmeralda, the gipsy girl, that the screen writers have forgotton to depict the true atmosphere of the tyranny of the nobles, of the suppression of the gipsy aspirations for a place under the Sun and of the vascillating temperament of the King—which atmosphere was so much essential to motivate the incidents and the climax in the story. As it is the picture has become a romantic story of a gipsy girl with Paris in the fifteenth century as its background.

In spectacular effects, however, Dieterlie has beaten De Mille. Laughton is at his best and Maureen O'hara is certainly a good find.

Forgetting our exception to the treatment of the story Dieterlie has beautifully directed the material in hand.

Certainly a picture to see by adults. Not suitable for children.

**DESTRY RIDES AGAIN (Universal)

Featuring: Marlene Dietrich and James Stewart.

It is a pity that a popular artiste like James Stewart should be wasted on a cheap thriller like this.

It is a story of drinking, gambling and cheating, in which Dietrich is also a pawn. Shootings and sheriffs, murders and threats, robbing and jail breaking and then again shooting. It is a fast picture with some suggestive scenes and becomes therefore unsuitable for children.

***GULLIVER'S TRAVELS (Paramount)

Here is a beautiful Technicolour cartoon which makes a satisfying entertainment, eminently suitable for all children! The comedy element in this famous tale is an improvement on Snow White's witch and children ought to enjoy this cartoon thoroughly, because there is no frightening aspect anywhere.

The ideas are original and the action is fast. The story is gripping and the adults wont waste their time if they see it.

**THE SECRET OF DR. KILDARE (M. G. M.)

Featuring: Lew Ayres, Lionel Barrymore and Laraine Day.

This is the third in the Kildaire series. It is as usual well-produced, but the story this time is rather weak in incidents. It is however a chaste entertainment and quite a good thing to see.

Pictures Unsuitable For Children

"Lambeth Walk" (M. G. M.)
"Day-Time Wife" (20th Century Fox)
"Destry Rides Again" (Universal)
"Hunchback of Notre Dame" (R. K. O.)

*DAY-TIME WIFE (20th Century Fox)

Featuring: Tyrone Power, Linda Darnell and Warren William.

The title of the picture is more attractive than the fare. The producers seem to rely on Tyrone Power's personal popularity to make money in this one. The plot is a poor rehash of the eternal triangle theme and fails to grip the attention of the audience. The whole thing sounds stupid and unconvincing. Linda Darnell as the loyal wife has, however, given a good performance. Power fails to impress.

The picture is not suitable for children.

**DRUMS ALONG THE MOHAWK (20th Century Fox)

Featuring: Claudette Colbert and Henry Fonda.

If you want to see two good exciting reels in a picture, see this one. These reels are the last ones. Claudette Colbert is the hysterics all the time for no earthly reason and her performance naturally looks ridiculous. The outdoor scenes taken in natural colours are beautiful. There is the odious flag sentiment in the picture and it gives the picture a purpose besides entertainment.

**THE HOUSEKEEPER'S DAUGHTER (United Artists)

Featuring: John Hubbard, Joan Bennett, Adolphe Menjou and George Stone.

Excellent—that one word ought to describe this murder cum comedy melodrama. It is no doubt very entertaining, but it is in addition a really intelligent production. Dialogues and situations are cleverly polished to create a comedy atmosphere. The picture has to be seen twice to pick up its full content.

By all means see it.

---

*DANCING CO-ED (M. G. M.)

Featuring: Lana Turner and Ann Rutherford.

A good artiste wasted on a rotten story. That is what I would think of the exploitation of Lana Turner. Lana dances a bit, but that is not enough to put over a picture with a silly unconvincing story. The story being based on a deception theme which is so obvious and no secret, fails to hold the interest.

---

*LAMBETH WALK (M. G. M.)

Featuring: Lupino Lane.

It is a British made comedy with broad humour and slang also "Made In Great Britain." Needless to say that the humour is lost on the audiences.

The slang and occasional suggestiveness make it unsuitable for children.

PICTURES IN MAKING

Impatience For "Dnyaneshwar". People Expect "India Today". "Hindusthan Hamara" Promises To Be a Classic. "Bahurani" Nearing Completion.

BOMBAY TALKIES LTD.,

"The Rebel" considered to be a worthy successor to "Kangan" is expected on the screen during May. The star of "Kangan", Miss Leela Chitnis will be again starring in this picture.

At the studios in Malad, all efforts are being directed towards making the new social picture with Devika Rani, a great hit of the season. This picture is expected to be completed by the end of May.

RANJIT MOVIETONE

Director Jayant Desai's "India To-day" a social picture with a different theme, will be released in the month of June. The director, however, is busy with "Diwali", a special starring vehicle for little Vasantee.

A couple of more pictures, 'Pagal' and another one by Mr. Manibhai Vyas are also lying ready at the studio.

SAGAR MOVIETONE

"Kum Kum the Dancer" opened to large crowds at the Imperial Cinema in Bombay. This picture made Sadhona Bose a star overnight.

Another picture which will be released at the Pathe, by the time this is in print, is "Ali Baba" a phantasy directed by Mr. Mehboob.

INDIA ARTISTS LTD.

Final shots of "Bahurani" the maiden social production of this company, are being taken. Extraordinarily impressive music and a heart throbbing story are some of the unique features of this photoplay. With Kishore Sahu, Rose and Anuradha in the cast and Mubarak and Junnarkar at the megaphone, things look quite rosy for the success of the picture.

CIRCO PRODUCTIONS

"Laxmi" the first picture since these producers shifted their activities to Bombay, will be on the screen in the first week of April at the Majestic Cinema in Bombay.

The pictures in making at the studio are: "Suhag" and "Geeta."

NOOTAN PICTURES

Satyarani's memorable performance in "Madari Mohan" will be long remembered by all who see this mythological epic which is the maiden production of these producers.

In addition to an excellent story it is reported that the attractive dancing fare provided by that famous dancer Sunita Devi is also expected to be a special feature of the picture.

The picture is being widely booked all over the country and is now awaiting release in Bombay.

The next is a social called "Seva".

HINDUSTHAN CINETONE

After the startling success of "MUD", the studio is busy shooting "Soubhagya" another social story, this time written by the celebrated photo-play writer Mr. M. G. Dave, under the direction of Mr. Chimanlal Luhar. The cast is led by Shobhana Samarth and includes Prem Adib, Snehprabha Pradhan and K. N. Singh. The picture is likely to be completed before the end of April.

MOHAN PICTURES

"Captain Kishori" under the direction of K. Amarnath is now receiving the finishing touches.

A new picture called "Hatimtai-ki-Beti" has gone under production with Nanubhai Vakil at the megaphone. With Indurani and Sarojini in the lead picture promises to be a sensational thriller.

PARAMOUNT FILM CO.

"Amazon" (Aflatoon Aurat) has now been completed. This ambitious production of Mr. Kikubhai Desai is likely to be a great box office hit.

ROYAL FILM CIRCUIT

With "Laxmi" on the screen old Mr. V. R. Mehta is in action again

(Contd. on page 58)

"Come, smoke, I want a modern wife" says Winayak to Meenakshi. You can see what she thinks.

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MOLINA, MANJARI,
SHREELEKHA, N UZAMIL,
K. C. DEY.

Director:
D. R. DAS

Music:
K. C. DEY

(A NEW THEATRES' RELEASE)

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AMAR MULLICK
who gave you
BARI - DIDI
will now give you

HAR-JEET

Starring:
K A N A N
P A H A R I
NAWAB etc.

Music:
R. C. BORAL

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DEVKI BOSE
will give you

NARTAKI

Starring:
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NAJAM

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Calcutta Film Exchange
BOMBAY & MADRAS

Our Review

"HOLI" Meant Only For Entertainment

Kardar Presents His Brain Child

Sardar Chandulal's Duty To His Audience!

Sardar Chandulal Shah—he has a great responsibility to his audience.

Abdul Rashid Kardar's "Holi" would have become a more sensible picture if only Sardar Chandulal Shah had paid a little of his attention to the treatment of the story.

That Sardar Chandulal's supervision would have played a great part in the intellectual presentation of the ultimate picture, is proved from the fact that Kardar's first in Ranjit "The Kick" turned out to be a really good picture and his best so far because the Sardar had personally supervised the said picture from day to day.

If a little harmless entertainment, bereft of common sense, is the only motive of "Holi," then there is enough justification for its production but otherwise it has become a frightful bonfire of Ranjit's high ideals and standard established by "Tulsidas" and "Achhut."

THE NAME—ITS BEST PART

"Holi", a good name to a picture with its inherent symbolism and traditions, has been wasted on a picture which at best is an erratic presentation of several jumbled ideas.

It is a pity that a producer of the high intellectual calibre of Sardar Chandulal should be a party to the dissipation of excellent acting talents like: Motilal, Ishwarlal and Keshavrao Date on a story that sounds irrational and funny at every stage.

The theme—or rather the supposed theme—is the usual rich and poor dovetail, in which the poor are again intended to come off with flying colours—but eventually do not because both the writer and the director fail in making people get a hang of their brainwaves.

In this story, we find a poor boy and a poor girl and to balance on the other side a rich boy and a rich girl are also thrown in. Probably, you have already guessed that the poor girl ultimately marries the rich boy and the rich girl accepts the poor boy as her lord and master.

"HOLI"

Producers: Ranjit Movietone
Story and Dialogues *Mr. Sadiq*
Songs .....*D. N. Madhok*
Cinematography *Krishna Gopal*
Audiography ..*P. C. Subedar*
Music .....*Khemchand*
Direction .....*A. R. Kardar*
Cast .... *Motilal, Ishwarlal, K. Date, Khursheed, Sitara, Dixit, Manohar Kapoor, Etc.*
Released at ..*Royal Opera House, Bombay.*
Date of Release 16th March 1940.

AN OPEN SECRET

This great secret of the story which was guessed in the first reel —by all except by the author and the director, is supposed to be the piece-de-resistance of the whole picture.

But thousands of feet of celluloid are used to introduce Chand, Kokila, Sunder, Champa, Mangaldas, Babulal, Gopal, and a mother, a judge, a servant, a policeman, and the inevitable singing Sadhu—all unwilling pawns in the author's game of telling the secret.

Actor Ishwarlal—the only man who makes "Holi" a picture.

One thing I have always admired in Sardar Chandulal is his great courage with the worst of odds. I know as a fact that in the days of the silent pictures, he had rejected as scrap a couple of hundred thousand feet of film because a director was inclined to be 'clever'. If the Sardar had done so this time, not only would he have saved a dark shadow on Ranjit's beautiful trade name, but he would have also obliged the numerous screen fans who see pictures because they are Ranjit's.

AH! THE STORY

The story opens with a holi celebration in which colourless water is sprayed about till it gets the audience also drenched. The audience having caught enough of chill, it is soon introduced to hunger through Sunder a poor man with a good looking sister and a hideous mother.

With a surprising suddenness we soon see shapely dancing legs which belong to Champa, the artist-daughter of a rich bloke who constantly writes accounts of a business that is not shown.

Then we are taken to the rich boy whose 'stern' father is drenched with the holi water just for fun.

ALL FOR FUN.

There are many things which happen just for fun. For instance, the rich boy Chand leaves his father just for fun and for more fun starts carrying heavy loads on his back. Sunder is arrested just for fun and put into jail and then to continue the fun Sunder's sister is kidnapped and kept in confinement till she agrees to marry Chand for the fun of having some good clothes and jewels.

Then Sunder gets out of jail and for a little more fun stabs Chand without anyone stopping him, though a thousand guests are present. To continue the fun Chand gets into the hospital and does not know whether he is dead or alive nor does the court know.

But the law should have fun—the real one—once in a way and it prosecutes Sunder on a charge of murder when the murdered man is still living in the hospital.

The murdered man is soon 'brought' to life' by Champa and he enters the Court and proclaims that he stabbed himself. Not to be outdone by his son, his father says that he is the murderer. It does not however strike anyone that no one is dead.

Indu Rani in "Jadu-i-Kangan", a Mohan Picture.

The judge (Lala Yakoob) with a characteristic blank expression continues the fun by acquitting everyone—including the police and himself. It is a marvellous fun and Abdul Rashid Kardar, the director of "Baghi Sepai" and Baghban" directed it.

What greater recommendation do you want? In this world of false values, stupidity has also a market value as evident from the success of several stupid pictures.

But I think that the picture will run more on Sardar Chandulal's phenomenal luck in games of chance than on Kardar's intelligence.

THE SOLITARY ACTOR.

The only one I liked in the whole picture was Ishwarlal. Whatever he was asked to do he did very well. Keshavrao Date has clearly debauched his great acting talents. And I can't find an excuse for this eminent devotee of the stage and the screen for not insisting on a rational and topical treatment of his role.

After all said and done the man I blame most is Sardar Chandulal Shah. We expect from him intellectual pictures and he should not have allowed people to make ducks and drakes of his reputation.

Well, if you want some harmless fun, see "Holi".

Agents all over India, Burma, Ceylon and British East Africa

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Exposing the secrets of an evil Magician, who shook the world with his evil deeds.

Directed by A. M. KHAN

Story & Dialogues: Munshi Nayab ● Music: M. Mahomed (H. M. V. & Wadia Fame)

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Cast:

SHANTA KUMARI — BENJAMIN

Jani Babu; Amina; Usha Rani; Abbas, Rajaram; M. Musa; Indira; Rafique and Ansari—two crazy comedians to make your sides split with Laughter.

In grateful acknowledgment of the sincere appreciation of the Public and the Press, and the enthusiastic cooperation of Distributors and Exhibitors, that have helped in making KANGAN *the big box-office hit that it is, claiming the unique distinction of a Silver Jubilee at the Roxy Talkies, Bombay-an event typical of the picture's success throughout the Country. . . .*

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MORE
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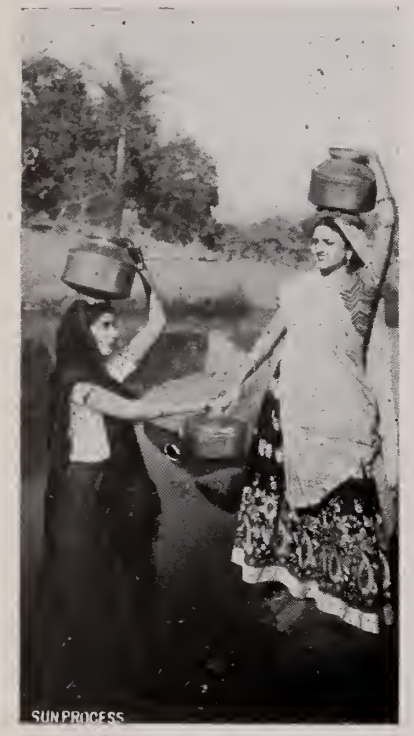

Kokila and Krishna Kumari in "Jagat Mohini", a Mohan Picture.

(*Continued from page 51*)

—dynamic action of crashing the box-office with his publicity campaign. Circo has got an exceptionally good selling man in this old campaigner who has many victories already to his credit and as an earnest, he has secured M. B. Billimoria and Wadia Paramount Pictures as agents for the north on a minimum guarantee of Rs. 45,000 while M. B. Billimoria takes them also for the South.

PRABHAT FILM CO.

"Sant Dhyaneshwar" is ready and will be released at the Central Cinema in Bombay probably in the first week of May.

Those who saw the rushes of this socio-religious picture think it to be a masterpiece of cinematic art.

Director Shantaram, India's greatest director in 1940, recently visited Bombay and took up some new artistes for his new social picture called "Padousi" (The Neighbours). Shantaram has been working on the shooting script for a month and now that it is ready the picture will go on to the sets.

The other social picture based on the ever popular theme of justice is called "Ram Shastri" and will be directed by Messrs. Damle and Fatehlal.

ARUN PICTURES

"Alakh Niranjan" or "Gorakh Nath" was well received in Bombay by all classes.

The next will also be another semi-mythological subject which will be taken in hand in April.

NAVYUG CHITRAPAT

The shooting of "Lapandav" ("Hide and Seek) their maiden social picture has already begun in their Kolhapur Studios.

KOLHAPUR

HUNS PICTURES

"Ardhangi" (Better Half) opened in Bombay at the West End to a riotous crowd. The picture is likely to prove a sensational hit of the season, the way it is being wildly applauded.

FAMOUS FILMS

"Dharma Patni" in Telugu will be released at several centres in the South in the first week of May Shanta Kumari is reported to have sung very beautifully in this picture and the producers expect the picture to be a roaring success.

CALCUTTA

NEW THEATRES LTD.

"Zindagi" was released at the Minerva Talkies in Bombay during the Easter Holidays.

At the studios in Calcutta, "Doctor" a social subject under the direction of Phani Muzumdar is ready.

While "Andhi will also soon come to the screen, Amar Mullick's "Avinetri" is also fast progressing.

FILM CORPORATION.

The final shots of "Hindusthan Hamara" a social picture directed by Mr. Ram Daryani are being taken. Studios reports expect the picture to be a box-office hit of the season. With Padmadevi and Jamuna in the lead, it is not difficult to believe so.

For grandeur few can beat Prabhat. Here is a shot from "Sant Dnyaneshwar" a recent picture.

For Our Technicians

KEEP AWAY FROM US

DEBUNKING SOME POPULAR NOTIONS

By The Editor.

BULLETIN OF THE ASSOCIATION OF CINE-TECHNICIANS

There must be thousands of you among the motion picture audiences of this country that derive pleasure (and information) from the pages of this publication, but it is just possible that only one of you stops for a moment at this particular page to see what the poor technician has to say. To such a one, as representative of the millions that constitute the motion picture audience, we make this strange request to-day.

We are grateful to you for giving us our livelihood but if you value this gift as well as your own entertainment always keep away from us, giving us the widest berth that you can think of. Never forget that we are show-people and that a screen, may be of silver but impenetrable, nevertheless, separates your lives and ours. Do not confuse us with our predecesors of entertainment, something more of that personal touch which we can never hope to give except at grave risk to the very foundations of the frail structure of cinematic entertainment. Our very seclusion and our so called secrets of the trade, are your guarantees for wholesome entertainment. Why then seek to disillusion yourself by prying into our secrets and into our lives, for we confess, we cannot stand a closer scrutiny but through the lenses of our own cameras and our own microphones.

And why indeed should we submit to this closer scrutiny for our art lies not in the mere presentations of these portrayals of a group of players but in the manner of these presentations, by another group of trained craftsmen combining the utmost in engineering skill, artistry and in salesmanship. If we tell you to-day a few of our secrets it is because we feel it is also good for the industry that you realise and appreciate the efforts of these silent workers behind the screen.

FAR FROM REALITY!

We will therefore begin by saying that the motion picture that you see to-day is no mere reproduction of a successful stage play, nor is it a record of every day happenings, photographed and presented for your enjoyment. It is a form of entertainment which combines the art of the story-writer, and the skill of the scenarist, a certain degree of histrionic ability of a group of players, and finally the artistry and skill of another group of highly trained workers known as the technicians. It is of the work of these latter that we wish to speak about.

In a lot of newspaper superlatives advertising "screen epics" of to-day you are sure to have come across this one. "Filmed in the actual exteriors where the Saint lived and died." Well, let us assure you it is all so much jargon, meaning nothing, for no sensible producer these days would be foolish enough to transport a unit of perhaps over a hundred workers over a distance of hundreds of miles, just for a couple of shots, everything, even to the minutest detail can be duplicated by the skill of the film architect within the confines of the studio itself.

Does this not take a little away from your enthusiasm? But we warned you. Most of Jehangir's "palaces" in Pukar were never designed and constructed by the Royal Architect, nor was Saint Tulsidas in the film of the same name ever within a thousand miles of the holy city of Benares. It was a group of technicians called set artists and designers that re-created this ancient glory for your enjoyment. And they never used stone or plaster, in fact nothing harder than ply-wood and papier-mache.

It is sometimes even possible that the entire palace which you may have admired was never constructed even of this wood and papier-mache. Only that bit in which the players moved was erected and the rest put in by the combined skill and craftsmanship of the screen painter and the process artist. Truly a magnificent achievement, yet when told to you like this, it is but a fake.

PAPER FLOWERS.

Have you ever cared to scrutinise a little more closely the flowers presented by some lovesick and misguided film hero to his heroine. They are all paper and cloth, if you will believe me. We found that treated properly, these paper and cloth flowers, photograph so much better than the real ones. When you see some one enjoying a film feast do not envy him, for possibly only the bit that he is actually eating may be real, the rest may be again mere wood and plaster. Even the steam you see rising out of a hot cup of tea may be just chemical steam and the tea itself a decoction unfit for human consumption. And —this is perhaps the unkindest cut of all—the wine we serve is nothing stronger than just Vimto, if it has to be drunk and coloured water if it has to be splashed about.

And what of the players themselves. Most of our screen heroines, playing the roles of demure little girls in their teens, are past the ripe old age of thirty, have possibly a happy family of children at home and lead an otherwise entirely normal life, exactly the reverse of what we would expect the characters they are depicting, to be.

HOW FLAT NOSES ARE CURED!

Here we have the skill of another technician contributing his mite towards the strangest transformation of them all. He is the make-up artist. Deftly he shades a rather too prominent cheek-bone here, possibly brings out a slightly flat nose there, lines the eyes up a little, pencils the eyebrow, and paints that exasperating little arch, the cupid's bow so beloved of the screen struck Romeo, and there you have a girl who a moment before would have had difficulty in passing the crowd, now transformed into a thing of

glamour, something to be admired, petted and adored. But remember, just a sponge and cold cream across her face and she would lapse into what she was before a plain unglamorous thing, someone you would scarcely look twice at, if you met her on the streets.

Have you ever paused to consider sometimes that it is just possible your favourite hero or heroine does not have that beautiful singing voice you have so often heard and admired. For it is not unusual, occasionally to utilise the voice of some other and more perfect singer and play it to the lip movements of your admired one. Next time therefore you hear a favourite of your singing a beautiful tune, remember it may really be Saigal's voice you are hearing. To our Sound Engineers this routine is all in the day's work, but we can guess what a dis-illusonment it will be for you.

We could go on like this telling you our secrets one after another and they would still not be exhausted, but we are afraid it will serve no useful purpose. As we have said before, the less you know about us and our affairs the more wholesome will be your enjoyment and so much more secure our own livelihood. If we have just touched the verge of a subject that should have been taboo, it is because we feel that your curiosity once excited but left unsatisfied will only help you to appreciate your next film much more than what you have ever done before, and incidentally, perhaps unconscious you may even give some little tribute to those silent but forgotten workers behind the screen that form an indispensable part of the backbone of your screen entertainment.

If it is really so, our purpose will have been achieved.

Again together, Baburao Pendharkar and Damuanna Malvankar, but this time in "Lapandav" Navayug Chitrapat's first picture under production.

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THE GRAMOPHONE CO., LTD.,

He Is Not To Be Found Even In Hollywood

AMERICAN Esqr., MOVIE HERO

By: K. Ahmad Abbas

He is tall, of course, as he comes striding along in a long shot with confident, measured steps. Immaculately dressed, well-groomed, with a glossy finish on his hair, he approaches us with the characteristic broad smile of the close-ups—a smile glorified by tooth-paste advertisements. With a smooth "that school-girl complexion", he is usually clean shaven though sometimes he delights feminine hearts by sporting a moustache which once used to be broad and thick but is now just a pencilled outline like the latest style in women's eyebrows. A few words about his clothes. Obviously tailored at the best establishments with all the razor-edge creases in their proper places, he wears them with charming, if studied, carelessness. Never does he seem to pay the least attention to them. He goes through the worst scrapes, fights gangsters in the cause of Law and Order, or an evil-looking villain in cause of Love, has terrible motor accidents and is often left dangling from a perilous precipice. But always he comes out with his smile in tact and his clothes as neat and clean as if he had just walked out of a tailor's shop window. "Clothes make the man" and, in this case, their uncanny immunity from wear and tear is but symbolic of the indestructible quality of our hero's character.

EVERY GIRL HE MEETS....

That he is a man of sterling virtues goes without saying. He is the soul of honour and breathes the spirit of chivalry. He is Saint George to every dragon, particularly if there is a "woman in the case." His motives are unquestionably altruistic, of course, though you cannot blame him if he invariably ends by leading the girl to the altar and living "happily ever after." One has, on the other hand, to acknowledge his fine aesthetic taste. Every girl he encounters is a paragon of beauty and embodiment of sex-appeal. There was a king in ancient days who turned into gold whatever he touched. Our hero turns every girl he sets eyes upon into a Beauty Queen. Like a connoisseur of feminine charm which he is, he picks it up in the most unexpected places—in garrets and slums, cafes and shops, railway carriages and ocean liners. There have been cases when

Mr. Kikubhai V. Desai the enterprising business manager of Paramount Film Co.

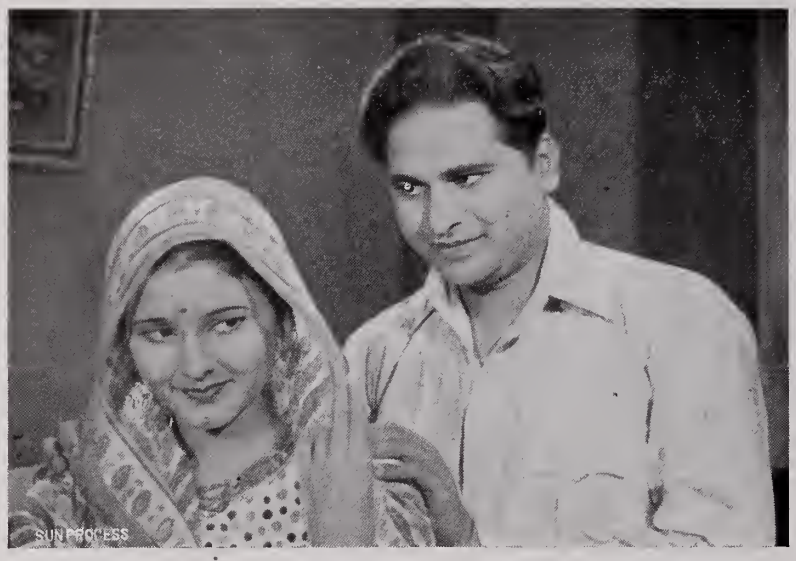
he has discovered a beauty even among the debutantes at a Society ball.

He has a way with women, this hero of ours. It is gift from the gods. As some are born with silver spoons in their mouths, he came in this world with the taste of lipstick on his lips. He is irresistable to women.

LOVE-MAKING AS AN ART

To lend a greater thrill to the chase some of them may parry with him a little. If they begin by telling him off or even slapping his face for his impudence it is all right with him, for he likes spirited females. Ultimately they all end—in his arms! To him, romance and the conquest of women are an end in themselves. Love-making is more than a career. It is art, it is life. And like a skilful artist, he has developed a technique that is infallible. The Romeos and Don Juans of history couldn't teach him a thing. He is the world's champion kisser and after every-record-breaking kiss that he plants on the lips of his (for the time being) beloved, you can see that gleam of satisfaction in his eyes, that profound sense of having done a pretty work of art which great artists are said to experience on completing a masterpiece.

For, above all else, he is an artist. He is a devotee of his Art, to the exclusion of all else in life—politics economics, social phenomenon. Like all great artists he is unmoved by the catastrophes and worries of life. There may be an earthquake or a financial crisis, unemployment figures may rise high or the world be thrown into the vortex of a homicidal war, but he remains aloof and unruffled, the supreme artist, with a hermit-like repugnance for life and its realities. But there is one vital difference between him and the seedy, semi-starved painters, sculptors and musicians who claim to represent the other branches of Art. He is never troubled by economic want. Without any apparent means of livelihood he manages to lead a life of comfort, even luxury. Expensive clothes, streamlined limousines, money enough to entertain his girl friends at the most exclusive night spots (where he must be a frequent visitor as he knows all the head-waiters by their first names), everything he needs magically appears from nowhere. Sometimes he has a job. He may be a doctor, a lawyer or an engineer though



Kokila & Master Vithal in Mohan Picture's "Jagat Mohini"

most likely he will be an orchestra leader. But the job is nothing more than an excuse to vary his charms. His fans like to see him in the smart uniform of a naval officer, the white coat of a surgeon and specially the brave outfit of an aviator. The wonder still is how he manages to keep his job while all his time and energy are spent in rescuing damsels in distress and teaching them the art of making love.

HE-MAN STUFF

It should not be presumed, however, that he is by any means an effeminate or lazy creature. On the other hand, he is known to have downed a dozen villains in single-handed combat. He can ride a horse like a cavalry man, fly a 'plane better than Lindberg (though he is more likely to make a wrong landing like Corrigan), fence with the skill of a mediaeval French knight, box like Joe Louis—and all the time he maintains his perfect poise, his good looks and his trouser's crease. One cannot be sure that he won't whip a couple of revolvers from his pockets at the slightest provocation and, even while riding a horse at break-neck speed, he can shoot down his pursuing enemies with remarkable precision. As for inflicting socks on the jaw he is an expert at that and it is a pleasure to watch him felling the tough guys with a blow that is artistically executed and devastating in effect. On rare occasions when he has been duly provoked he is known to have inflicted socks on the jaws of young women, too,—usually his own sweetheart. But it is this kind of he-man stuff which makes him so popular with the women of the world.

ONLY ON THE SCREEN

Such is this remarkable man and so he has remained for over a quarter of a century. His dress may have changed according to newer fashions, he may be now flying in a 'plane to rescue "damsels in distress" instead of riding a wild white horse, but essentially he remains the same. Of late one has noticed with alarm some efforts to change his personality, to reduce him to the level of ordinary mortals, to surround him with the vulgar realities of life. On the whole, it is gratifying to see that such deplorable efforts are not meeting with much success and that one of the world's most popular and picturesque characters shall still be with us.

P.S. On my visit to the United States I tried to find my friend and idol, the American of the movies, but strangely enough I could not find him even in Hollywood—until I took refuge in a cinema hall. And, lo, there he was on the screen.

Sample of obvious love in "Ardhangi" a Huns Picture.

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